The creative magazine for Mac users

iCreate™

Microsoft Office 2004 | Apple's digital camera | New PowerBooks inside! | issue eight | £6.00

LIVE iLIFE TO THE FULL

BECOME AN iLIFE '04 MASTER AS WE PROVIDE EXPERT ADVICE FOR iTUNES 4.5, GARAGEBAND AND iPHOTO

THE GREATEST APPLE CATASTROPHIES EVER

FROM PRODUCT FLOPS TO CEO COCKUPS – RELIVE THE EVENTS THAT SHOOK CUPERTINO TO THE CORE

UNLEASH PANTHER

SEND TEXT MESSAGES FROM YOUR MAC, USE VOICE COMMANDS, WORK WITH TWO MONITORS AND MORE

LOOK! 50 pages of tutorials

GET STARTED WITH DIGITAL VIDEO

How to pick the perfect camcorder, choose the right editing software and start making brilliant movies

Photography masterclass

- Design an iPhoto photo book
- Photoshop's Levels explained
- Edit Raw files in Photoshop CS

Create stylish DVD interfaces

- DVD Studio Pro 2 uncovered
- Designing preload sequences
- Expert tips and tricks for iDVD

OS X iMovie iPhoto GarageBand iDVD iTunes Photoshop

FREE CD-ROM INSIDE

- Readiris Pro 6
- iMovie plug-ins
- Free Apple Loops
- Essential utilities
- Worms 3D demo
- Quickstart – PDF guides to get you started in OS X

Inside the back cover

What readers are saying about *iCreate*

"Your magazine is brilliant and its direction is bang on. Bravo!"

Ron Stark

"I've just subscribed to *iCreate* – it is without doubt the best Macintosh magazine in the world."

Jason Mann, Australia

"Your magazine is the best. I love the attention to detail"

Sam Bowman, Canada

We're always going on about how great Apple is. Fawning over the latest software releases and drooling over the latest hardware announcement is a regular indulgence in a magazine that has been described as a eulogy to all that is great and good about the Mac platform. But if you're a recent convert to the Mac fold then you might be surprised to know that the Apple story hasn't always been one of favourable press and adoring plaudits. In fact, there have been several occasions during the firm's 28-year history when the wheels nearly came off completely. In order to prove the point, we've put together a special feature on the biggest cockups in Apple's history. We've trawled through the archives and uncovered tales of product disasters, CEO misadventures and Apple founder Steve Wozniak's doomed attempts to revisit the great San Francisco rock festivals of the 1960s. It matters not whether you are a Macintosh obsessive or a stern Apple critic – the article on page 34 makes for fascinating reading. Elsewhere this issue we take a closer look at digital video: showing you how to choose the right camcorder and editing software and revealing the key techniques you need to make successful home movies. And once you've finished your masterpiece you'll undoubtedly want to burn it to DVD and watch it on your television. Don't worry, because we've got expert primers for both iDVD and Apple's professional solution DVD Studio Pro. As ever, the aims of *iCreate* are simple: to educate you about the Mac platform, give you all the practical advice you need to get the most from your Mac and dish up a cracking good read at the same time. Enjoy!

Paul Newman, pauln@icreatemagazine.com

Welcome

iCreate

Highbury Entertainment Limited,
Paragon House, St Peters Road,
Bournemouth, Dorset BH1 2JS
Tel: +44 (0) 1202 299900
Fax: +44 (0) 1202 299955
Web site: www.paragon.co.uk

CUSTOMER SERVICES
If you have a query regarding a subscription or a back issue, or would like to place an order, please contact the subscription hotline on **+44 (0)870 444 8682** or email **icreate@cisubs.co.uk** For all other queries, including missing covermounts, please contact our Customer Services Department on **01202 200200**, or email **subs@paragon.co.uk**

MAGAZINE TEAM
Managing Editor Paul Newman
Senior Sub Editor Jo Cole
Group Art Editor Steve Gotobed
Designer William Shum

CONTRIBUTORS:
Ross Andrews, Rob Buckley, George Cairns, Jo Cole, Ben Harvell, Mark Hattersley, Cliff Joseph, Mark Kendrick, Steve Paris, Poz Hulls, Simon Muncer Photography

COVER DISC SUPPORT:
If you have any difficulty with your free CD, please refer to the disc pages for contact information

COVER DISC PRODUCTION
Digital Projects Manager Lee Groombridge
Senior Multimedia Editor Tom Evans

ADVERTISING
Advertising Manager Lucy Laverack
01202 209363 **lucy@paragon.co.uk**
Advertising Sales Executive Nathan Burgess
01202 200220 **nathan.burgess@paragon.co.uk**
Production Co-ordinator Jo Spick
Copy Controllers Lauren Deans

PRODUCTION & DISTRIBUTION
Production Manager Dave Osborne
Bureau Manager Chris Rees
Scanning/Prepress Wesley Neil
Circulation Manager Tim Harris
Tel: +44 (0) 1202 200200
Fax: +44 (0) 1202 200217

INTERNATIONAL LICENSING
iCreate is available for licensing overseas. For details, please contact:
International Manager Cathy Blackman
Tel: +44 (0) 1202 200205
Fax: + 44 (0) 1202 200217
Email: **cathb@paragon.co.uk**

DIRECTORS
Editorial Director Damian Butt
Production Director Jane Hawkins
Circulation & Marketing Director Kevin Petley
Advertising Director Peter Cleall
Art Director Mark Kendrick
Finance Director Steven Boyd
Managing Director Mark Simpson

Printed by **St Ives (Andover) Limited**,
West Portway, Andover, SP10 3SF
Distributed by **Seymour Ltd**,
1st Floor, 86 Newman Street, London W1P 3LD
Tel 020 7396 8000

COVER IMAGE, PICTURE, PHOTOGRAPHY AND ICONS:
Courtesy of Apple (**www.apple.com/uk**)

PLEASE READ OUR SMALL PRINT
All text and layout remains the copyright of Highbury Entertainment Limited. *iCreate* cannot accept responsibility for any unsolicited material or transparencies. *iCreate* is fully independent and its views are not those of any company mentioned herein. All copyrights and trademarks are recognised and all images are used for the purpose of criticism and review only. No part of this magazine may be reproduced without the written permission of the publisher. *iCreate* can accept no responsibility for inaccuracies or complaints arising from adverts within the magazine.

© 2004 Highbury Entertainment Limited. *iCreate*: ISSN 1740-2786

Highbury Entertainment Limited is a wholly owned subsidiary of Highbury House Communications PLC. Registered in England. Registered Number 2483576. Registered Office: The Publishing House, 1-3 Highbury Station Road, Islington, London N1 1SE.

Essentials

All the vital Mac information...

006 Talking Mac
You tell us what you think about Apple censorship, the number of adverts in the magazine and iDVD troubles

010 iCandy
Our visual tribute to the Mac platform is guaranteed to please any aesthete

018 AppleTalk
Get the inside story on a glut of exciting new Apple hardware and software

041 Subscriptions
Your chance to save up to 36% on the annual cost of *iCreate*

078 Your Questions Answered
Check into our Mac clinic for a diagnosis – we'll put you straight in no time

118 On the CD
Find out what digital delights await on this issue's disc

120 iWant
What do you mean you didn't know Apple made a digital camera?

129 Back issues
Complete your *iCreate* collection by ordering any copies you've missed here

130 What if Apple made...
Possibly the coolest toy you will every see

SAVE 36% when you subscribe
See page 41

WHERE'S MY FREE CD?
You'll find your free CD-ROM stuck inside the back page of the magazine. Contents are on p118

Features

Delving deeper into the Mac world

026 Get started in digital video
Get up to speed with the wonderful world of digital video as we show newbies, Windows switchers and aspiring professionals alike how to choose a camcorder and editing software, and reveal the professional secrets you need to know to take brilliant footage and make classy movies

034 Biggest Apple catastrophies
Things haven't always run so smoothly for Apple. We take a sideways look at the Mac maker's chequered history and examine the products that didn't make it, the personality clashes between the charismatic characters running the firm, and how Bill Gates could have killed Windows before it even took off

106 Reviews
Join us for a sneak preview of the forthcoming Microsoft Office 2004, find out if Nikon's COOLPIX 8700 really can deliver eight-megapixel perfection and get our independent verdicts on the latest Mac games

Tutorials

044 iMovie
Learn how to share your movies with our suggestions

048 iDVD
A collection of cunning tricks for working with themes

052 iTunes
Take a guided tour of the new features in iTunes 4.5

060 iPhoto
Discover how to design a book for your digital photos

064 GarageBand
Find out how to create the perfect mix for your track

068 OS X
More amazing tricks that will stun your Windows pals

084 Final Cut Express
Explore the new features in FCE 2 and mix your audio

090 Photoshop
Expert advice for manipulating Raw images from a digicam

098 DVD Studio Pro
Get started with Apple's professional DVD authoring app

Talking Mac

Whether you want to praise the Mac's accessibility support or yak about censorship, our thought-provoking and engaging letters section is exactly the place to do it...

Send us mail
Get in touch in the following ways:

email:
icreate@icreatemagazine.com

snail: *iCreate*
Highbury Entertainment Ltd
Paragon House
St Peter's Road
Bournemouth
BH1 2JS

iCreate Letter of the month

Subject: **Universal access**
From: **Matthew James**

I would like to mention that Apple provides a wonderful system to help with adult dyslexia. I have built a wide shape and outline recognition of many words, though I tend not to be certain (as do many adult dyslexics) of how some words are pronounced upon reading new or unfamiliar ones. Apple's Universal Access and Speech features have made reading and writing words accessible – with just a click of the mouse and by pressing upon a particular key, a list of words appears to choose from in a multiple choice layout or a synthesized voice announces any highlighted sentence.

The overall way in which Apple has created its operating system allows me to move the mouse cursor over and onto program icons that open writing, tooling and visual entertainment; not forgetting the Internet. All fast, user-friendly and accessible – a delight to be sat in front of, tapping away. Having Universal Access as standard (and the multiple choice system and spoken voice operation) means that the visually and hearing impaired can enjoy using the brighter side of computing too.

Apple has been at the forefront of developing usable computer systems, as you rightly point out Matthew, and makes Windows look primitive by comparison. The even better news is that the next major release of the Mac OS – Mac OS X 10.4 – includes a new spoken interface that builds on the features found in Universal Access. See ***www.apple.com/accessibility/spokeninterface*** *for more.*

The forthcoming release of the Mac OS – OS X 10.4 – aka Tiger, features several enhancements to the Mac's usability and accessibility features, the crowning glory being the new spoken interface

Subject: **Addressing the issue**
From: **Choi Ping**

Thank you for a wonderful magazine. Me and my colleagues, and that includes both amateurs and professional Mac users, really enjoy reading it. I'm very satisfied with Panther and all the new applications and functions. And the .Mac account is brilliant! But I have been disappointed with one small thing. In my position I need to use the Address Book for marketing purposes a lot. It's great to have all the addresses and numbers in one place, but I can't choose both name and company name when printing address tags! As this doesn't work I'm forced to use my previous application when printing tags: Palm Desktop. This itself isn't a major problem, but since my Address Book is now updated and the Palm Desktop is not, I need to find a way to sync the applications/ import the files. It seems like I've tried everything. Please help me!

Don't worry Choi, we have two answers to your problem. The first is simple and cunning: add the company name of your contact to the first line of their address and it will print just fine. In order to sync your Address Book with your PDA you'll need to use iSync. There's a PDF tutorial covering this program on the disc.

Subject: **Re: Message board censorship**
From: **Name and address supplied**

I note the criticism of Peter Keene concerning the Apple Discussion Boards and the removal of posts in issue seven. The Discussion Boards are provided for user-to-user assistance and they have published terms and conditions of use. The access problems with the site have persisted for much longer than one month and lots of frustration has arisen, not least among the Level 4 users. It is clearly a matter of concern if a new user visits and is immediately put off. The main task of all participants is to provide user-to-user assistance and that applies to those with the L4 label.

Are there some zealots around? Of course there are, but my impression is that the vast majority have a balanced view. As an L4, I have found the majority of that devoted band to be helpful and constructive. The Internet is a strange place. It is so easy to create misunderstandings by hasty words on screen. Then there are language problems with many whose first language is not English. So my message is to exercise some patience and tolerance, recognising that there are rules to be followed.

Thanks for providing the other side of the story to what is turning out to be an interesting debate. It is clearly a difficult task to balance the needs to moderate an online community with the need to allow people to exercise their freedom of speech. Perhaps those who wish to vent their spleens about Apple's perceived failings would be better to do so on an independent forum?

Subject: **Too much advertising**
From: **Roderick Enriquez**

Since the day I had a chance to own an issue of your magazine I felt something that I never felt towards any of the magazines to which I subscribe. I am a graphic designer and subscribe to quite a lot of design magazines. But never have I felt so proud of owning one as I did when I started subscribing to *iCreate* – for so many reasons that not just me but all readers have. One big reason is simply because of the small amount of advertisements present in every issue. That is the very aspect of *iCreate* that makes it different from all the rest of Mac-related magazines. However, I am afraid to inform you that I am starting to notice inserts as well as additional pages of Mac Retail outlets advertising their products and services. I hope you keep the image of *iCreate* that we readers are all proud of: an almost retail ad free Mac magazine juiced up with tutorials and mind quenching articles!

It's funny you should feel this way Roderick, because if you were to ask the magazine's Advertising Manager she would say that there aren't enough ads! Seriously, though, we do take the comments of our readers very seriously. We don't think that the number of adverts in iCreate is excessive at present. In fact, we have over 100 advertising-free pages in this issue and it is our editorial policy not to sell the back cover of the magazine, even though this is regarded as the most important advertising page by many publishers.

Stickies style is copyright © 1994-2002, Apple Computer, Inc.

This version has the following enhancements over the Classic Mac OS version

Styled text, **bold**, *italic*, color, font and graphics

Notes of unlimited size

Find text in single note or across multiple notes

Access to standard services for functions such as spell check

"Make Sticky" service allows you create a note from selected text in other apps

Subject: **iDVD disasters**
From: **Rob Elliott**

Love your magazine. I never write these type of letters, however, I have had such trouble as a result of my seemingly benign upgrade to iLife '04 that I thought you ought to warn readers of how truly bad iDVD 4 is. Basically, iDVD 4 will not function on my G5 Dual Processor machine. I have spent a week trying to solve the myriad of problems to no avail. Check out iDVD in the Apple Discussions site and you will see the level of frustration we are all feeling. Apple's updater is supposed to solve the problem. It does not! The bottom line for me is that after a week of trying to burn a 54-minute FCP 4 film to DVD with iDVD 4 I have had no success. The very same film burned easily to DVD using iDVD 3. What's worse is I have been unable to successfully eliminate iDVD 4 and reinstall iDVD 3. I purchased my G5 as a dedicated DV editing solution using FCP 4 to edit my films and iDVD as my DVD authoring software. It all worked fine on my G4. It is not working on my new G5. Please warn others to stay with iDVD 3 if they have a G5 dual processor machine.

The first release of iDVD contained a bug that prevented DVDs being successfully burnt on dual processor Power Mac G5s – d'oh!

Problems with iDVD 4 and dual processor G5's have been well documented. Apparently there is a bug in the first release of the program that causes problems, irony of ironies, if 'Best Performance' is set in iDVD's preferences. There is an update, as you point out, but according to Apple you also need to delete some encoded assets. More information is available at ***http://docs.info.apple.com/article.html?artnum=93665***

Subject: **Perfect timing**
From: **Mark Taylor**

I just came across *iCreate* last week. What a great looking magazine. Nice glossy pages and everything looks first class. I was really impressed with your iLife pages that showed the details and the layout of the individual programs. Very helpful, thanks. I came across your magazine at Borders bookstore in Westfield, Indiana, USA (fairly close to where I live). I got the last one on the rack and sent it to my father who got his first Mac just a couple of months ago. The timing in finding your magazine was perfect. How do I get a subscription? The site didn't mention the cost for the US.

Like Tony Blair and George Bush, iCreate has a special relationship with its US readership. Unfortunately the current exchange rate isn't quite so amiable and at the time of writing it costs just under $100 for a nine-issue subscription. You can order by clicking on the 'Subscribe Now' link at ***www.paragon.co.uk/mags/icreate.html***

Subject: **EyeTV**
From: **Donna Martin**

I'm keen to learn how I can set up my new iMac as a TV. Having found a site **www.elgato.com** that sells EyeTV and EyeHome, I'm struggling to understand exactly how it works, and can't find any more details about it. Will I need another Sky dish, will a Freeview box be okay if I'm only interested in the Freeview channels, what extra hardware will I need, is my iMac powerful enough and so on. I'd love to be able to view the TV through my iMac, and record programmes. Is this very new technology and so too early to say whether it actually works? Can *iCreate* find out some more?

Love your mag by the way – I have every issue! I bought my first home computer in October last year, and chose an iMac. Your mag is definitely responsible for this extravagance. I've always been a PC user, and still am when I'm at work, but I wouldn't swap my fab iMac now for anything. And your tutorials are such a huge help. I've just downloaded WireTap as suggested in issue six. This is just brilliant and means I can now record some of my fave radio programmes and listen to them without having to be online at the same time.

By a strange coincidence we covered EyeTV in last issue's iWant (issue seven, page 124). The good news is that as long as you've got at least a 500Mhz G4 processor and 512Mb of RAM it will work just fine with your iMac. We hope to give it a proper test in the next issue.

Elgato's EyeTV product allows Mac users to watch TV on their Mac and even record live satellite feeds. More information is available from www.elgato.com

Clipboard

Subject: **US outlets**
From: **Christopher Williams**

Great magazine you got goin' there! By far the best I have read on the Mac, and I have read a bunch lately. Do you have a list of stores in the US where I might purchase the magazine?

We can't give a complete breakdown of stores, but you should be able to find us on sale in all branches of Borders and Barnes and Noble.

Subject: **Boxing clever**
From: **Tony Tomlinson**

In response to T Godber's letter (issue five) complaining about the "eight wasted pages" of boxes, I have to disagree. The boxes are a classic piece of design and certainly add to the purchasing pleasure – especially the iPod box and packaging.

Thanks for the vote of confidence Tony. We have to admit that the iPod packaging is our favourite, too.

Subject: **Audio recording**
From: **Ronnie Tallon**

I am a Mac novice and have just bought a PowerBook G4. One of the things I want to do is copy my vinyl LPs to CDs. So can you let me know if there is some pre loaded software that I can use or will I have to go out and buy something?

*What you need, Ronnie, is a copy of Sound Studio (**www.felttip.com**) or Peak LE (**www.bias-inc.com**)*

Subject: **Extra password characters**
From: **Nick**

Just a quick email regarding extra password characters. I visited Apple's forums and was pleased to find out that if somebody was looking over your shoulder they would not know the length of your password whether its two characters long or 16.

Thanks for clearing that up, Nick.

Subject: **The new Newton?**
From: **Anuj**

I saw an advertisement for the new 'Newton' in your latest issue of iCreate here in the US. Hoax, reality, or third party wish?

Sadly it's a third party wish, Anuj, but we live in hope of a new Apple accessory of this nature to help us manage our busy lives.

iCandy

New PowerBook range

About: Introducing a brand new range of PowerBooks. Apple's professional portables have just been given a revitalising makeover with speed increases for every model, built-in AirPort cards as standard, and some very tempting price cuts indeed – the 17-inch model is now a whole £400 cheaper. Could there possibly be a better time to speak to your bank manager about buying a PowerBook? Get the full story in AppleTalk (pages 18-23).

Base model: 12-inch Combo model, 1.33GHz G4 processor, 60Gb hard drive, 256Mb RAM, NVIDIA GeForce FX Go 5200 graphics card – £1,149.00

Best model: 17-inch 4xSuperDrive model, 1.5GHz G4 processor, 80Gb hard drive, 512Mb RAM, ATI Mobility Radeon 9700 graphics card – £1,949.00

esc
F1
F2
F3
F4
F5
num lock
F6
F7
Q
W
E
R
T
Y
U
A
S
D
F
G
H
J
Z
X
C
V
B
N
M
fn
ctrl
alt

iCandy

eMac

About: Originally designed for educational customers only, the eMac captured the imagination of iMac fans that longed for an updated and speedier version of their trusty all-in-one machines, but who didn't fancy the radical design of the G4 iMac. The great news is that the eMac has just been updated and is now faster and cheaper than ever before. With 1.25GHz G4 chips, ATI Radeon 9200 graphics cards and 32Mb of video RAM, these Macs are available in Combo drive and SuperDrive configurations and are no slouch. More importantly than that, Mac users now have a machine capable of playing the latest Mac games for under £550 and a machine capable of video editing and burning DVDs for under £700. Could this be the perfect time to buy a second Mac?

Do say: A bona fide games machine for under £550? Yippee!

Don't say: I think I'll wait until they put the G5 chips in...

iCandy retro

The Blueberry iBook

About: Five years ago, you only had one choice if you wanted an Apple notebook: buy a PowerBook. But the PowerBook was expensive and aimed at professional Mac users. It was only logical that Apple should release a consumer-oriented laptop and thus the iBook was born. The iBook was the portable equivalent of the iMac and, like its desktop equivalent, put the emphasis on getting online easily. Unlike the iMac, it came in just two 'flavours' – blueberry and tangerine – and the unique clamshell form factor was a design that people would ever love or loathe. Fortunately it went down a storm and Apple shipped them by the truckload. In a first for a laptop, the original iBook also had a carrying handle. Eventually, however, its design proved too bulky and underpowered and it was eventually replaced in 2001 by the white iBook design that still endures today.

Price: £1,249

Specifications: 300MHz G3 processor, 512K backside level cache, 32Mb SDRAM, 3.2Gb hard drive, 12.1-inch LCD screen, 24x-speed CD-ROM drive

iCandy

iPhoto Books

About: A carefully placed photography book can be found adorning the coffee tables of many a well-to-do household. But instead of giving up pride of place in your living room to the likes of Leibowitz, Rankin and O'Neil, why not showcase your own talents as a lensperson by creating a stylish and professionally printed book of your favourite digital photos? iPhoto's Book ordering service is now finally available in Europe, Canada and Japan. It may be pricey at £16.99 (ex VAT) for a ten-page linen-bound tome and then another £2.50 per page, but for special occasions, like a family wedding or a dream holiday, it's an indulgence you can't ignore. Choose from four different colours – burgundy, black, grey and blue – and see page 60 to find out how to create one.

Price: From £16.99 (ex VAT)

We paid: £50 for a 22-page book

AppleTalk

All the latest news, products and events from the world of Macintosh computing

Got a news story?

Then contact the *iCreate* news team by:
email: icreate@icreatemagazine.com
phone: 01202 299900
snail mail: *iCreate*, Highbury Entertainment Limited, Paragon House, St Peter's Road, Bournemouth BH1 2JS

Apple refreshes pro video line-up

Apple wows crowds at NAB with introduction of Motion and upgrades on all professional DV apps

Shake it baby... The latest version of Shake contains new shape-based morphing tools

Apple's digital video product matrix

1. **Power Mac G5**: you're definitely going to need at least one of these for the most power-hungry DV and visual effects chores
2. **Final Cut Pro HD**: the ability to capture and edit broadcast quality video with a FireWire-based system is a reality at last
3. **Motion**: the new kid on the block could signal the beginning of the end of Adobe's development of After Effects for the Mac
4. **DVD Studio Pro 3**: revolutionary graphical enhancements and the now crucial ability to encode HD to MPEG-2 make this a powerful upgrade
5. **Shake 3.5**: the special effects powerhouse has been souped up for maximum G5 performance and has several new tools

Apple stole the show at NAB 2004 (National Association of Broadcasters) by unveiling updates for all of its major professional digital video applications and a brand new motion graphics program called Motion.

Speculation had been rife before the Las Vegas trade show that Apple would be making a major announcement after the firm issued cryptic invitations to the media containing the phrase "Moving Pictures. Moving Sound. Moving the industry." Nobody was expecting to see Apple launch a rival to Adobe's mighty After Effects suite, though, especially one priced at just £199.

Motion is designed to make motion graphics – a notoriously complicated subject – far easier to create. NAB showgoers cheered as the program was demonstrated.

The software allows users to create animated text, video and graphics; add and instantly preview multiple filter and particle effects to DV footage; and apply natural movement to type and graphics without the need for complicated keyframing commands like those seen in programs like After Effects.

MOTION GRAPHICS FOR THE MASSES

According to Apple, Motion allows video editors to bypass the keyframing procedure by using a system called 'Behaviors'. These use procedural animation techniques to simulate advanced motion effects, such as the effect of gravity or the elements. The program does features a keyframing editor, however, affording precision control to the more technically minded editor. "With its revolutionary technology, breakthrough ease of use and low price tag, Motion may do for motion graphics what Final Cut Pro did for non-linear editing – bring the ability to create pro-quality results to the masses" said Rob Schoeben, Apple's vice president of Applications Marketing.

The launch of Motion places a big question mark over whether Adobe will continue to develop a Mac version of After Effects or whether After Effects 6.5, also launched at NAB, will be the last Mac version.

When Adobe launched its new Digital Video Collection last year, the lack of Mac releases for new products Premiere Pro, Encore DVD and Audition effectively signalled that Adobe was no longer prepared to compete against Apple. Only After Effects remains – a legacy of the program's large Mac user base.

Regardless of the whole Apple/Adobe scenario, Motion is certainly generating huge interest. Steve Paris runs The Bristol Mac Centre, a Mac consultancy specialising in digital video. He says clients can't wait for the new ability to now handle footage shot in broadcast-quality high definition, without additional hardware. The update is free to all FCP 4 owners and costs £699 to new users.

DVD STUDIO PRO 3

DVD creation app DVD Studio Pro has also had a makeover and moves to version 3. The application can now encode footage shot in HD to the MPEG-2 format, but there are also plenty of new features to get DVD creators excited, including 30 professionally designed transitions, QuickTime-based 'Alpha' transitions and support for surround sound DVDs.

High-end compositing and visual effects tool, Shake, also gets an update. Version 3.5 is optimised for the G5, includes new tools for shape-based morphing and warping, and improved network rendering management.

More details about Apple's new products can be found at www.apple.com/uk/software. Rest assured that *iCreate* will be reviewing the new releases as soon as they become available.

> "Motion opens the door for everyone to create professional-quality motion graphics" Rob Schoeben

software. "With Motion, FCP, DVDSP and Logic, my clients will have everything they need to edit, design and create media for any format, all from one supplier. And they all want a look at Motion."

Although Motion stole the show, several important updates have also been made to Apple's other pro digital video applications. Video-editing solution Final Cut Pro has been rebadged as Final Cut Pro HD in reference to its

Motion colour scene: Apple claims that its new DV app will redefine motion graphics

Apple launches Xsan

NAB also saw the launch of a new enterprise-class Storage Area Network file system from Apple called Xsan. The new setup targets IT and broadcast professionals and is designed to integrate with Apple's Xserve and Xserve RAID products. Priced at £699 per system, see **www.apple.com/uk/xsan** for more.

Logic board repair program extended

Apple has extended its logic board repair program for faulty iBooks to include models manufactured between May 2002 and October 2003. If you have a faulty iBook with a serial number between UV220 to UV342 you can claim a free repair. See **www.apple.com/support/ibook/faq/**

iTMS gets birthday makeover

Revamped music store sells 3.3 million songs in first week

Apple has celebrated the first birthday of the iTunes Music Store in style by launching a new version of iTunes that provides access to the third generation of the digital download service.

The revamped Music Store now features QuickTime music videos; allows users to upload, share and rate their iTunes playlists; and makes changes to the way that digital rights are managed. Purchased music can now be stored on up to five different computers (up from three), but the same playlist can now only be burnt seven times (down from 10).

The non-Music Store related parts of iTunes have also been improved, with a new feature allowing users to print CD jewel case inserts, a 'Party Shuffle' feature for creating automated playlists and a new lossless encoding format.

Apple celebrated the first anniversary of the iTunes Music Store by making free downloads available from several artists, including the Beastie Boys (above)

"iTunes has exceeded our wildest expectations during its first year," said Apple boss Steve Jobs. "Our third generation iTunes Music Store just blows away any other online music service," he added.

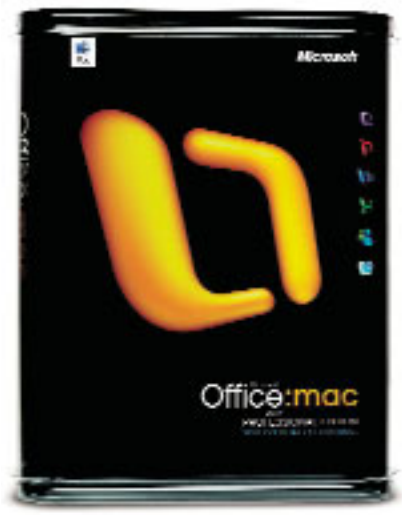
Sadly for UK Mac users, there is still no firm date set for a European roll out of the service, although Jobs did say that Apple was targeting a date later this year. Problems agreeing on licensing terms with the European music labels are understood to be holding the launch up.

Apple launched the iTunes Music Store, which charges 99 cents per download, in April 2003. Since then Apple has seen competition from a resurgent Napster, Microsoft and Sony. Apple's service is buoyed by a catalogue of over 700,000 songs and has sold over 70 million downloads in its first 12 months, giving Apple a respectable 70 percent market share of the legal downloads market at time of writing.

For more information on the new version of iTunes, turn to our detailed tutorials on pages 52-55.

Microsoft announces Office 2004

More Mac-only goodies in new Office suite, Virtual PC 7 launched



Three new versions of Microsoft Office 2004 for Mac are being launched, Standard Edition, Student and Teacher Edition, and Professional Edition (pictured)

Microsoft has announced the next generation release of Microsoft Office and the good news is that, following in the tradition of previous releases, the new version contains a glut of Mac-only features.

Microsoft Office for Mac 2004 includes new and improved versions of Word X, PowerPoint X, Excel X and Entourage X, and having seen a sneak preview, *iCreate* is happy to report that several of the new features are likely to turn Windows users green with envy.

Among the main draws in Office 2004 are the new Office Project Centre, which is a new feature for managing large ongoing projects; the ability to record audio in Word X and embed sound files into documents; and the Toolbox, which is a new palette of productivity-boosting tools that appears across Word X, Excel X and PowerPoint X.

PowerPoint X has also been totally overhauled in an attempt to head off strong competition from Apple's own presentation software, Keynote.

Mimicking the product strategy established with the last Office update, three new versions of Office will be available: Microsoft Office 2004 for Mac Standard Edition, a discounted Student and Teacher Edition and the Professional Edition, which also includes Virtual PC 7, the latest version of Microsoft's emulation software for running Windows on the Mac platform.

"When I first joined Microsoft 13 years ago I worked on Office 1.5 for Mac. I've seen the evolution of our products first hand and Office 2004 is our proudest accomplishment to date," said Roz Ho, general manager of Microsoft's Mac Business Unit.

Pricing was still to be confirmed as *iCreate* went to press, but for more information on the new release point your Web browser at **www.mactopia.com**. And make sure you read our preview on page 106.

Number crunching

Understanding the Mac platform in digits

25,000,000 Mac users worldwide

3,000,000 Macs sold in 2003

2,700,000 songs downloaded from the iTunes Music Store every week

1,600,000 Macs sold in US in 2003

684,000 Macs sold in Europe in 2003

1,000,000 iMacs sold worldwide in 2003

9,000,000 people using OS X

600,000 PowerBooks sold worldwide in 2003

670,000 Power Macs sold worldwide in 2003

939,000 iPods sold worldwide in 2003

10,000 native OS X applications now available

340,000 Macs sold in Japan

1 *iCreate* subbing genius leaving for pastures new

BBC accused of pro-Apple bias

A Web-based newsletter for techies has accused BBC Online of pro-Apple reporting. An article published by The Inquirer alleges that the State-owned broadcasting service went overboard in several reports about the iPod, iTunes and Jonathan Ive. The BBC later rebuffed the claims.

Apple slammed for security flaws

An online security researcher has attacked Apple for leaving security flaws in the latest Mac OS. Chris Wysopal of @Stake told CNET News.com that buffer overflow in the Apple file-sharing system left Mac users open to hackers. Apple has released a security patch via Software Update to fix this.

Jobs to preview Mac OS X 10.4 at WWDC

Tiger confirmed as name for next generation of Mac OS, few details available

Steve Jobs will give Mac fans a sneak preview of the next generation of Mac OS X at Apple's forthcoming Worldwide Developers Conference in June.

Mac OS X 10.4, codenamed Tiger, will be demonstrated to WWDC attendees by the Apple chief on the opening day of the special five-day event, which kicks off on 28 June at San Francisco's Moscone West.

Unusually, very few details of the new OS have been leaked and speculation on online forums is intense as to what Mac fans can expect in the new release.

Apple chief Steve Jobs will showcase 'Tiger' to the Mac faithful on 28 June

According to Mac rumour Web site AppleInsider (www.appleinsider.com), technologies expected to make their debut in Tiger include improved networking support, a new version of the Safari Web browser, enhanced security features and a metatdata database.

One feature that definitely will be included in Tiger, however, is the impressive new spoken interface technology that Apple will introduce as part of its Accessibility program.

Other activities at the event include conferences on the framework of OS X technologies and enterprise development, and special labs where software developers can try out their code on the latest Mac systems.

If you're planning to head down to the WWDC it will cost you $1,595 to register for the Apple fest. Sign up today by visiting http://developer.apple.com/wwdc

Apple overhauls eMac

Cheaper and faster all-in-one machines target gamers and DVD creators

Faster processors and a better graphics card makes it possible to play the latest games like Lord of the Rings: Return of the King on a sub-£600 machine

Apple has improved its product portfolio yet again by overhauling the eMac range. Consumers can now benefit from faster processors, better graphics cards and a price drop on the popular all-in-one desktop machine.

There are two new eMacs now available: an entry-level machine equipped with a Combo Drive and a 40Gb hard drive for £549, and a 8xSuperDrive model that comes with a 80Gb hard drive for £699. Both machines now have 1.25GHz G4 processors, USB 2.0 connectivity and ATI Radeon 9200 graphics cards with 32Mb of onboard memory.

"The new eMac is the most affordable SuperDrive-equipped Mac ever," said Apple hardware boss Greg Joswiak." "Offering incredible value right out of the box, eMac provides everything you need for today's digital lifestyle," he added.

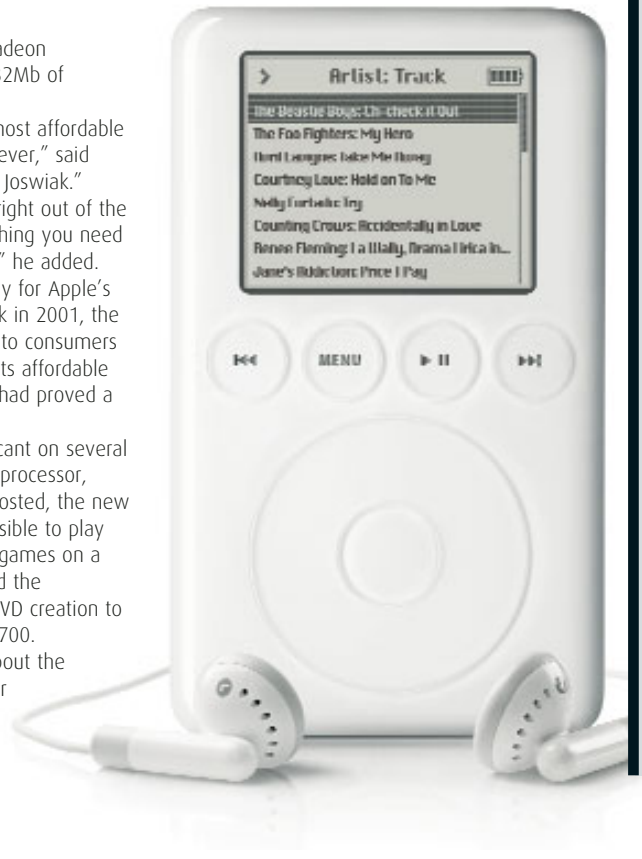
Originally launched solely for Apple's educational customers back in 2001, the eMac was made available to consumers after it became clear that its affordable and all-in-one form factor had proved a big hit.

The new eMac is significant on several counts. By adding a faster processor, Panther performance is boosted, the new graphics card makes it possible to play the most demanding Mac games on a budget-priced machine and the SuperDrive model brings DVD creation to the masses for less than £700.

For more information about the two new eMacs, point your browser at www.apple.com/uk/emac

The iCreate *Chart*

The free songs given away on the iTunes Music Store during May



Killer Mac gadgets

The latest and greatest Mac and iPod kit

Name: iSkin eXo2
URL: www.iskin.com
Price: $29.99

Fed up with the way your nice shiny iPod attracts scratches like a car licence plate attracts flies? iSkin, a Canadian iPod accessory manufacturer, thinks it has the solution in the form of the eXo 2. This protective sleeve fits like a glove, comes in several colours and is cunningly designed so that you can still access all the important controls of your iPod, such as the headphone jack, dock connector and scroll wheel. Additional protection for the screen is provided by a see-through plastic panel and there's even a belt clip and a hand strap for keeping your pride and joy secure. iSkin also has a range of protective covers for the iPod mini and PowerBook G4 keyboards available from its Web site.

BLAST FROM THE PAST

Join us on our regular trip down Mac memory lane

Bandai Pippin @World

Back in the mid-1990s Japanese toy manufacturer, Bandai, took great interest in Apple's Power Mac technology. Bandai wanted to use the Power Mac in a new gaming console it wanted to develop. Apple had just begun licensing the Mac OS and jumped at the chance. The end result was the Pippin. Styled as the ultimate TV appliance and launched in 1996, the Pippin offered Web connectivity via a TV set and console gaming. Going head-to-head with Nintendo, Sega and Sony at a more expensive price point was always going to be a major problem and, according to Owen Linzmayer in *Apple Confidential 2.0*, only 42,000 were ever sold. See the Pippin at **www.macgeek.org/museum**

Kerry calls for Jobs

US presidential candidate John Kerry is using Apple CEO Steve Jobs as an advisor on economic issues. The move is perhaps unsurprising considering Apple's ties with the Democrat party and the fact that former Democrat chief Al Gore joined the Apple board last year.

Digital camera link for iPod

Belkin has announced a new accessory that will delight digital photographers. The Belkin Digital Camera Link for iPod has a dock connector that enables it to be connected to any 3G iPod (but not an iPod mini) and a compatible digicam. See www.belkin.com/ipod/cameralink

Apple refreshes entire laptop range

Tasty price cuts and faster processors take pride of place on PowerBooks and iBooks

Apple marketing boss, Phil Schiller, says the new iBook G4 offers incredible value

Apple has updated its notebook range by adding faster processors and a slew of new features to all iBooks and PowerBooks.

The PowerBook now features G4 processors running at speeds of up to 1.5GHz and each model in the range now comes with a built-in AirPort Extreme card.

Apple's consumer laptop, the iBook, also benefits from a speed boost, with G4 processors running at up to1.2GHz and the option to add a SuperDrive for burning DVDs to the 14-inch model for the first time.

Apple has seen a massive swing towards portable sales over the last couple of years – laptops accounted for 42 per cent of the company's Macintosh sales in 2003, a year appropriately dubbed The Year of the Notebook by Apple supremo Steve Jobs. The new updates suggest that Apple is doing its best to ensure that it protects and builds on its notebook market share.

MORE POWER

Five new PowerBooks are available: two 12-inch models, differentiated primarily by a choice of Combo or SuperDrives, sporting 1.33GHz processors; two 15-inch models, both with 1.5Ghz G4 processors; and a 17-inch model featuring a 1.5Ghz processor.

All SuperDrive-equipped models now burn at 4x speed and a host of build to order options are available, including the ability to add up to 2Gb of memory to the 15-inch and 17-inch models, faster hard drives and more memory to the graphics card. The 12-inch PowerBook keeps its relatively underpowered NVIDIA GeForce FX Go5200 graphics card.

Most interestingly of all, however, is the fact that each model features a substantial price cut. The 12-inch models are £250 and £300 cheaper respectively, the 15-inch models are £400 and £250 cheaper and the 17-inch model is £400 cheaper.

NEW iBOOKS

Three new iBooks are now available: a sole 12-inch model, which features a 1GHz G4 processor for £799 and two 14-inch models, one with a 1GHz G4 processor and the other with a 1.2GHz G4 processor, priced at £899 and £1,049 respectively.

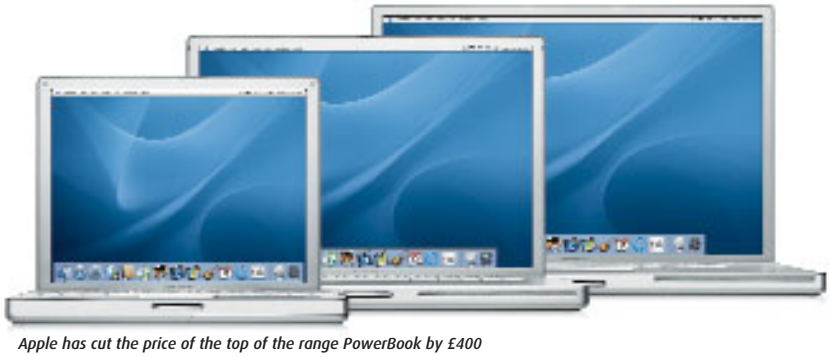
Aside from the speedbump, the new iBooks can now hold double the amount of memory and a build to order option allows a SuperDrive to be added to the 14-inch models for the first time.

With both Panther and Apple's iLife '04 suite of applications demanding more and more power in order to run, faster iBooks were a necessity. Now, with enhanced power and performance, the ability to install double the memory and new graphics cards, it is possible to run professional applications like Soundtrack, Final Cut Pro and Logic.

More information and pricing details can be found at either www.apple.com/uk/powerbook or www.apple.com/uk/ibook

Five reasons to upgrade your laptop today

1. With G4 chips running at a minimum speed of 1GHz, the iBook can now handle intensive applications like GarageBand and Final Cut Pro
2. The new iBooks' ATI Mobility Radeon 9200 graphics card makes it possible to play the latest games on an iBook
3. All PowerBooks now come with AirPort Extreme cards fitted as standard, making wireless network easier
4. There's now a 4x SuperDrive in the PowerBook range for faster DVD burning than ever before
5. The 17-inch PowerBook G4 – the undisputed king of the laptops – is now £400 cheaper



Apple has cut the price of the top of the range PowerBook by £400

Chalk and cheese

Comment: Paul Newman

So the next version of Windows, ludicrously codenamed Longhorn, looks like Mac OS X. Well, there's a surprise. According to a report in *PC Magazine*, Richard Fisco, who got a sneak preview of the forthcoming OS at a developer conference, Longhorn has some very Mac-like interface elements.

We've been here before, of course. If Apple's lawyers had paid more attention to detail it is highly unlikely Windows would exist in the form we know today. Okay, Apple did get the idea of a graphic user interface from Xerox, but it's clear that the real creativity came from Cupertino. According to Microsoft, Longhorn won't be available this side of 2007, by which time Mac OS X will have been out for nearly seven years. And considering that 2007 is three years from now, it is almost impossible to guess how far ahead of Windows OS X will be by then. With Steve Jobs showcasing OS X 10.4, aka Tiger, at the WWDC in June, the gap should widen further within just the next six months.

Occasionally I have to use Windows – most people in the office become aware of this occurrence as the atmosphere becomes peppered with expletives – and to me it is a totally nonsensical computing environment. Not only has the XP user interface dated massively, it also has many strange quirks, such as the Start menu, that make the simplest of tasks painful.

> "Many Windows users are staggered when they see what Panther can do"

Many Windows users are staggered when they see what Panther can do. I showed Exposé to one of the most anti-Mac people in our offices and he was amazed. That's why, unlike in other Macintosh rags, you will never see an article in *iCreate* about whether PC or Mac is best or a test where a G5 goes head-to-head with the fastest PC available. Apple's hardware is fantastic, but it's all about the OS stupid. And comparing Panther with XP is like comparing chalk with a piece of cheese and a glass of vintage wine.

Get started with Digital video

With digital camcorder prices falling month-on-month and Apple spearheading the video-editing revolution, there's never been a better time to get into digital video editing. ***Mark Hattersley*** *reveals how to get started*

Over the last five years, the big trend in the computing world has been the drive towards digital media: photographs, music and video have all found a place on our computer's hard drives. Apple has strived hard to be at the centre of this digital revolution – which is no surprise really. Apple is always at the forefront of computer developments.

The good news is that this dedication has resulted in some tasty rewards for Mac owners with an interest in digital video. No other platform offers so much for such a reasonable price – take the fantastic iLife '04 package, for example. This contains three vital programs to help you get started in digital video – iMovie 4, iDVD 4 and GarageBand – and comes as standard on all new Macs. Even if you have to buy the package, it will only cost you £39.

But apart from justifying you buying new Apple stuff, why should you get into digital video? The answer is simple: quality and ease of use. Although it's still a relatively new technology – it's only been around for the last five years – it's already had an immense impact on the broadcast and film industry. Digital video replaces the old-style analogue camcorders that record onto tapes, and digital camcorders use a light sensor called a Charged Coupled Device (CCD) to record a series of still images that are saved as computer data. This allows for a much sharper picture, and you also benefit from CD quality sound.

In terms of ease of use, once you've finished recording your footage you just have to plug the camera into your Mac via FireWire, where you can set about editing your clips using dedicated software. Even this area of filmmaking has been improved, because digital video uses a process called non-linear editing. This means that you can edit the video in any order, adding and removing elements at will. In addition to this impressive ease of use, digital video suffers no generation loss when you make copies, ➳

Auto Level
Match Hue
Sat
Limit Effect
Luma
CITY STREETS
Browser
Duration
In
Out
Tracks
Good
Log Note
00:02:03:23 Not Set Not Set 2A
00:02:03:21 Not Set Not Set 6V, 4A
00:00:04:04 00:17:45:04 00:17:49:07 1V, 2A
00:00:02:23 00:25:54::04 00:25:56:16 1V, 2A
00:00:06:05 00:05:58:05 00:06:04:11 1V, 2A
00:01:19:10 Not Set Not Set 1V, 2A
00:00:09:02 Not Set Not Set 1V, 2A
00:00:31:15 00:13:10:21 Not Set 1V, 2A
00:00:08:22 00:01:39:13 00:01:48:17 1V, 2A
00:00:55:23 Not Set Not Set 1V, 2A
00:00:01:21 00:21:27:19 00:21:29:19 1V, 2A
00:00:03:13 00:10:34:14 00:10:38:06 1V, 2A
00:00:08:15 00:35:11:03 Not Set 1V, 2A
00:00:02:12 00:42:31:15 00:42:34:06 1V, 2A
Car Chase
Timeline: Car
RT
01:00:05;14
01:00:04:00
01:00:08:00
01:00:12:00
V3
V2
V1
City Title
City Title
Replay
A1
A2
A3
A4
FX
PowerBook G4

which ensures that no matter how many times you re-edit your footage, it will always look as good as the first time.

Getting the equipment

What's really great about digital video is that its high quality is now matched with a low cost that has completely democratised filmmaking. Good quality digital camcorders are available for around £500 and, for £2,500, you can buy the very same models used by Steven Soderbergh to film his Hollywood production, *Full Frontal*. And with Apple offering iMovie 4 for free and professional editing applications such as Final Cut Express 2 for £199, or the Hollywood-standard Final Cut Pro HD for just £699, even home users can edit their clips using the same equipment as the professionals.

When it comes to choosing a digital camcorder you should think carefully about what you want to do. If you are planning on filming holidays and family events, a budget model such as Sony's DCR-HC20 or Canon's MV700i will best suit your needs. These are easy to use and offer a range of automatic functions such as image stabilisation, auto-focus and automatic white balance that make filming largely a case of aiming the camcorder and pressing the record button. Of course, spending more money gives you more features and better image quality. If you want something that produces a professional image but is still quite intuitive to use, consider the Panasonic NV-GS200. This offers three separate image chips, which you'd expect to find on a prosumer model, but has the small size and automatic functionality of a home camcorder. If you are looking to turn professional then you need a serious camcorder, such as the Canon XM2 or XL1s – these have broadcast-quality recording and a wealth of manual controls enabling you to record an image with precise clarity. Be warned, though – they aren't the most straightforward camcorders to use and it's far too easy for the amateur to end up with out of focus clips or the wrong colour balance.

No matter what camcorder you buy, though, you should ensure that it has the DV-in function enabled. This feature allows you to record edited footage back to the camcorder from the computer, which is vital if you want to plug the camcorder into your television set to show off the recording. It also enables you to record edited footage from the camcorder tape to a VCR to create VHS tapes. Shamefully this feature is disabled on some bargain camcorders because of a EU tax loophole that enables camcorders to be cheaper if they have DV-in disabled.

Another function to look out for is AV-in, which used to be rare on camcorders but is now quite common. AV-in enables you to connect a VCR to your camcorder and record old VHS tapes to the digital tape, enabling you to re-edit any old movies you have on tape.

Crystal clear recording

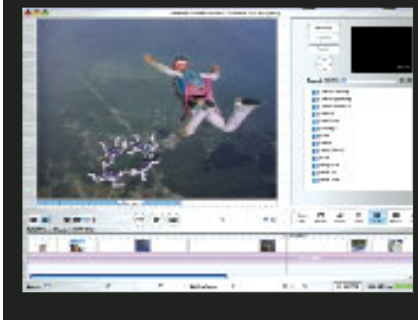
Getting decent image quality is of paramount importance to any project, whatever the size. Although there are no hard and fast rules to ensure you get good image quality, the CCD size will go a long way to help. Most bargain

"Whichever machine you buy, it is vital that you get some extra memory put in. Video editing will require a minimum of 512Mb and you may even want to consider 1Gb of RAM or more if you're serious"

The quick and easy route into Apple-based DV editing

iMovie 4

Apple's definitive video-editing software is incredibly easy to use and has an astonishing amount of power below the surface. It redefined how video-editing should work and is still the best program for beginners on any machine.



iDVD 4

What iMovie does for filmmaking iDVD does for creating DVD discs. Making complicated menus is just a case of typing in your text and dragging video clips onto the screen. As with iMovie, it becomes surprisingly detailed when you start to learn its nuances.

GarageBand

A combination of music creation and home recording software, GarageBand is at its best when used to create soundtracks using the 1,000 pre-recorded samples. Somehow it manages to make everything sync up, which always makes your songs sound perfect.

Hollywood uses Apple

Apple has dedicated itself to providing great software and hardware for broadcast professionals over the last five years, and its hard work has paid dividends. Final Cut Pro is now used extensively throughout the film industry: *Intolerable Cruelty*, *They Might Be Giants* and *Spellbound* are three recent productions edited using Final Cut Pro. Its influence on the film industry by providing pro-quality at a reasonable price resulted in it winning an Emmy award in 2002. Director Roger Avary said, "Working with FCP has been astonishing. It's robust, it's fast, and it does everything we need. Why go to something else?"

Final Cut Pro is an automatic choice for directors of Hollywood smashes like Intolerable Cruelty and won an Emmy in 2002

Shake, Apple's high-end compositing software, has been used in the last seven films to win a visual effects Oscar

camcorders have one 0.8-megapixel CCD, meaning each image is made up of 800,000 pixels. Although this is adequate, spending more money will get a better 1.3-megapixel CCD. At the top-end of the scale are Canon and Sony's semi-prosumer models that record 2.2 or even 3.3-megapixels. For truly professional results, though, you need to invest in a 3-CCD model such as the Canon XM2. These 3-CCD models split the image up into primary colours with a dedicated CCD for each colour, and the overall quality is infinitely better.

Most digital camcorders also possess the ability to take still photographs and many have the same memory cards found on digital cameras. This is a nice touch, but one that you shouldn't place too much emphasis on. The CCD image sensors in camcorders are smaller than in still cameras and any photographs taken are usually only suitable for computer and email use. It is wiser to spend the money on a camcorder with better video image quality and purchase a separate stills camera for taking pictures.

It's not size that matters

One feature that you should definitely take into consideration, though, is the optical zoom size. The standard size for a digital camcorder is 10x, but some manufacturers are offering optical zooms at up to 24x magnification. As with digital cameras, you should ignore digital zoom, even though some promise 700x. Digital zoom causes massive degradation in picture quality and you can perform digital zoom much better afterwards using software. Also avoid any promise of built-in effects such as wipes, black-and-white or sepia tones – again these can be added later with the advantage that you can adjust the effect to your heart's content while still keeping a pristine recording of the original.

"Most digital camcorders also possess the ability to take still photographs and many have the same memory cards found on digital cameras"

There is also the prospect of different recording formats to choose from including MiniDV, MicroMV, DVD and memory card. Fortunately the choice is easy: no matter what you do only buy a MiniDV camcorder. MicroMV doesn't work with Macs, DVDs are cumbersome to edit with and memory cards are ridiculously expensive.

Mac movie magic

Once you've got your camcorder it's time to think about which Mac you want to edit with. All of the latest range of Macs, from eMac up to the G5 are capable of running editing software – even advanced programs such as Final Cut Pro. However, because digital video rendering can be a slow process, it is wise to consider a dual processor G4 or G5 if you are going to be working professionally. The PowerBook is one of the few laptops capable of handling the demands of digital video and it may be worth the extra expense if you will be working in the field.

We would always advise a SuperDrive-enabled model, because soon after you get ➳

Camcorders to suit any skill and budget

BEGINNER
Sony DCR-HC20e
URL: www.sony.co.uk
Phone number: 08705 111 999
Price: £399

Sitting at the lower-end of Sony's range, this camcorder represents a perfect mixture of quality at a good price. Buying a Sony model ensures that you avoid the usual problem of cheap build quality found in the bargain section and it is a joy for the beginner to use. It has good features too, including a Carl Zeiss Vario Sonnar lens, 10x optical zoom and touch screen monitor. Amazon has slashed £150 off the suggested retail price, making it the camcorder of choice for newcomers.

INTERMEDIATE
Panasonic NV-GS200
www.panasonic.co.uk
Phone number: 08705 357 357
Price: £999.99

Last year Panasonic stunned the camcorder world by producing the first 3-CCD camcorder for under £1,000 called the NV-GS70. This year it's built upon this success with a worthy successor, the NV-GS200. The images produced by its three separate image chips are astonishingly vibrant and it easily outclasses everything in its price range. The NV-GS200 is also a perfect blend of consumer and professional features; it's easy to use, produces high quality stills and has Webcam functions as well as featuring a manual focus ring, tele macro mode and Leica Dicomar lens.

PROFESSIONAL
Canon DM-XM2
www.canon.com
Phone number: 01737 220000
Price: £1,639.99

When it comes to professional video, Canon still rules the roost. There are two models to look at, the DM-XL1s and the cheaper DM-XM2. The XL1s is used to film professional movies, whereas the DM-XM2 is the industry choice for professionals filming weddings and corporate productions. Its 470,000 pixel 3-CCD recording system and Canon lens combine to produce exceptional image quality, plus it features a wealth of manual controls enabling you to get exactly the shot you want.

Essential shooting techniques

When it comes to using a camcorder for the first time you will soon discover that it's totally unlike using a still camera. Camcorders record in time and capture sound and you must learn a whole new set of skills to make your footage look professional. Learning how to film properly is an art that filmmakers have been perfecting over the last hundred years, but here are five top tips to help you on your way.

Slowly does it

If you start waving your camcorder around then you'll soon make your audience feel sick. Place the camcorder on a tripod and use the zoom to frame in on a subject. Then leave it alone and let the subject walk in and out of the frame. Don't constantly track a subject and if you do need to re-frame the shot, do it slowly. It is worth noting that human beings never scan an area with their eyes; instead they flick from one point to the next. This is why pans can look unnatural and it is often better to stick to a fixed shot.

Sound advice

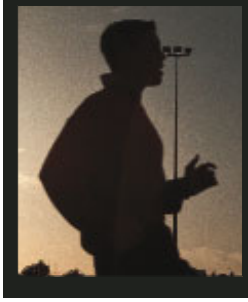
Because video is a visual medium, people often pay little attention to recording the sound. This is a dreadful mistake because poor sound is far more jarring to a viewer than poor image quality. By far the best thing you can do is invest in a decent external microphone that attaches to the accessory shoe of your camcorder. This will up the quality considerable. You should also wear earphones when recording to ensure that you are hearing the same thing as the camcorder. Never talk over subjects and be sure not to move away or stop recording mid-sentence.

Be in control

As soon as you've got a feel for your camcorder it's time to turn off all the automatic settings. The first step is to switch off the autofocus, which can easily get confused. If you're lucky enough to have a camcorder with a manual focus ring, learn to use it. The trick is to zoom right in on a subject, focus using the manual focus ring and then zoom out to frame the subject. This way it will be in perfect focus. When you've got the hang of focussing, learn how to use manual exposure and white balance settings to ensure you always get the best colours possible.

You've been framed

Although there are no hard and fast rules when it comes to framing video, you can improve the quality of your edited product by following a few simple rules. The first is to always ensure that a person is looking into the frame, so if a person is looking left then you should put them on the right-hand side of the frame. Secondly, it always pays to divide the screen up into thirds and place people off to one side – having a person bang in the middle of the screen can often look odd. Finally, learn the 180º rule (also known as The Line). If you are filming two subjects, draw a line between them and stay on one side of it. This ensures that they don't swap sides on the screen during the editing stage.



Let there be light

Unlike a stills camera you won't be able to rely on an instantaneous flash to illuminate your subject. This can trip up many a newcomer, who soon discovers that his or here footage is poorly lit. You can invest in lighting rigs, but these aren't always practical. Of much better use is to start paying attention to the light in your surroundings and moving people out of the shadows. Be careful not to mix indoor lighting with natural sunlight (such as light from a window) but above all, do not have bright sunlight directly behind your subject. This causes backlighting which will turn your subjects into shadows.

into video editing you will want to begin making your own DVDs. Also, iDVD doesn't officially work with an external DVD writer.

Whichever machine you buy, it is vital that you get some extra memory put in. Video editing will require a minimum of 512Mb and you may even want to consider 1Gb of RAM or more if you're serious. The extra memory is a massive help when rendering finished projects and some of the more recent video editing products feel sluggish on just 512Mb.

It is also important to get a big internal hard drive and consider buying an external hard drive too. Digital video files are massive with just four-and-a-half minutes of recording video taking up a gigabyte of hard drive space and, if using Final Cut, it is wise to have an external drive dedicated to storing captured video footage. Aside from this there is little else you need to edit digital video – the only other purchase you should consider is an analogue to digital converter such as the ADVC1394 from Canopus (**www.canopus-uk.com**). This lets you hook up a VCR directly to your Mac via the FireWire socket so you can capture from, and record to VHS tapes directly.

"Choosing the right software package is blissfully easy on the Mac. If you're getting started then the iLife package will provide everything you need to edit movies"

Picking software

Choosing the right video-editing software package is blissfully easy on the Mac. If you're getting started then the iLife package will provide everything you need to edit movies, build your own soundtracks and create working DVDs. The software is remarkably easy to use and iMovie rewrote the rule book about video editing, making it possible for users with little or no knowledge of video editing to get up and running. But don't underestimate the power of iMovie – it's got a wealth of built-in features and it is possible to purchase a variety of plug-ins that expand its functionality.

When you want to take things further, you need to look at either Final Cut Express or Final Cut Pro HD. These are essentially the same video-editing package and enable you to produce videos with far greater precision than iMovie. Final Cut also has a massive range of effects, transitions and titles as well as multiple video tracks, enabling you to re-create virtually any effect you will see in a television show. The advantage of buying the Pro version is that it includes two extra programs: Soundtrack and LiveType. Soundtrack is a much more advanced version of GarageBand and lets you create and mix your own theme tunes, whereas LiveType creates animated title sequences. Both are exceptional programs and well worth the extra money.

We got the Motion: Apple's new special effects software could transform home video-editing

The finishing touches

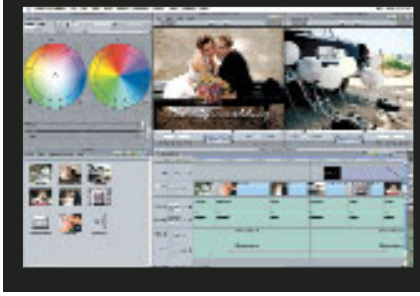
Silence isn't necessarily golden when it comes to movies, so a decent soundtrack is essential if you want your film to be really professional. But you can achieve decent tunes without leaving the Apple camp. GarageBand is a brilliant way to get started with movie music because it contains over a thousand samples that can be used to create your own songs. To create a soundtrack, just drag these samples onto the Timeline where they can be edited. The joy of GarageBand is that it automatically synchronises different samples, so that almost anything you do sounds good and it is possible to create really professional music with this package.

If you want to move up a step then you can either buy Soundtrack or use the copy included with Final Cut Pro HD. Soundtrack works in much the same way as GarageBand but features 4,000 samples and has a video monitor for viewing your movie. This enables you to create songs that sync up and work with your edited video for a truly professional effect. Soundtrack also features professional audio effects such as Matrix Reverb, Compressor and Tape Relay as well as support for MIDI timecode, making it the right choice for the musically inclined.

Once the sound is sorted, video-editors looking to turn professional should also

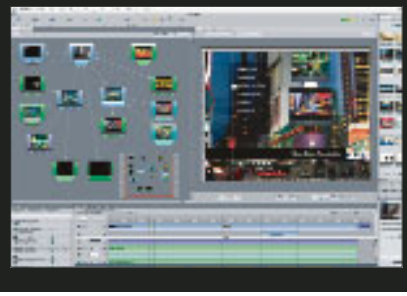
Taking the professional route with Apple

Final Cut Express 2
This cut-down version of Final Cut Pro has everything you need to begin professional video-editing. An incredible interface plus masses of effects, titles and transitions enable you to produce Hollywood-standard home movies.



Final Cut Pro HD
Hollywood's favourite video-editing suite is what any aspiring video editor should own. It does everything that Express does, plus it contains Soundtrack for creating professional music and LiveType for building professional title sequences.

DVD Studio Pro 3
Crafting complicated DVD menus is painless thanks to Studio Pro's graphical view that shows everything linking together. You can also blend menus, use alpha transitions, employ DTS audio and Apple Compressor is included for professional-quality MPEG-2 DVDs.



consider purchasing Adobe After Effects. This powerful animation and compositing program enables you to do a myriad of weird and wonderful things to your video footage. You can clone parts of the screen, create amazing distortions and professional effects, and produce animated titles with far more variety than any other program on the market. It is, however, a very difficult program to learn and its benefits will only become apparent after you have invested a considerable amount of time learning how to use it.

Special effects, Apple style

Apple has recently launched an alternative to After Effects called Motion. This enables you to perform similar functions to your video as After Effects but also features a much easier system called Procedural Behaviour Animation – this means that instead of using complicated keyframes you can drag and drop a variety of customisable 'behaviours' to an effect that enable you to quickly and easily adjust how it works.

For the truly professional touch you can invest in Apple's Oscar award-winning Shake 3.5 software. This enables you to morph and warp video clips into any shape as well as adding every post-production feature you can ➳

Creative Primer

Digitising old footage with a DV bridge

The footage captured using a brand new digital camcorder can be quickly sent to a computer for editing using just a FireWire cable. Older analogue footage, such as that captured on VHS tapes, requires a little more work.

By far the best way to record analogue footage is to buy an AD converter (analogue to digital). There are many makes out there, but by far the best for Mac owners is the Canopus ADVC range (**www.campus.com**). These plug directly into the FireWire socket on a Mac and have AV and S-Video sockets for attaching an analogue device, such as a VCR. The ADVC converters mimic a digital camcorder and with one attached to your Mac, it is merely a case of pressing Play on the VCR and starting a regular capture using iMovie or FCE.

The perfect DV setup?

Apple prides itself on offering a complete range of software and hardware for digital video editors, but if you're planning to head down the professional route then you could do little wrong by opting for a broadcast-quality DV camera like the Canon XL1S, a copy of Final Cut Pro HD, a widescreen Cinema display and the fastest Power Mac money can by. Naturally, you'll have to have a chat with the bank manager first...

think of such as film grain, rotoscoping and matting. Shake is highly praised by the industry and was used extensively to produce *The Lord Of The Rings* trilogy, whose creators credited it as a key element in the creation of the series. It definitely isn't for beginners, though, and you should only consider it if you really are dedicated to learning how professional software works.

You might also want to consider investing in some custom-made effects for your home videos. Packages such as The Editor's Toolkit and Wedding Editor's Toolkit from Digital Juice (**www.digitaljuice.com**) really bring your videos to life, and are an essential purchase for the semi-professional. Other companies such as ShowstoppersFX produce a similar range of wipes, overlays and animated backgrounds that work really well with your videos. It is also worth considering purchasing a good selection of Sound Effects, which range from the serious BBC Sound Effects Library through to the outright comical Hannah-Barbera Sound Effects Library. Good sound effects are almost impossible to create and will add a lot to your home movies. More information about them can be found at **www.sound-ideas.com**.

Share the fruits of your labour

With your movie finished, its time to show it off to your friends. With a DV-in enabled camcorder you will be able to send the movie back to the camcorder, where it can be connected to a television for public performance. It can also be connected to a VHS player for transfer to VHS tape. But in this day and age it is DVDs that people want and, with a SuperDrive-enabled Mac, you will be able to deliver. Apple's iDVD software is by far the easiest way to create a DVD. It imports your video directly from iMovie and by choosing and adjusting a variety of themes, you can craft the DVD menu to match the video. From here the SuperDrive will burn a DVD disc that can be played on a home DVD player, complete with menus.

But for the more adventurous, Apple also produces DVD Studio Pro. This enables you to create far more complicated DVDs complete with multiple submenus and all manner of animations and effects. It works in conjunction with Adobe Photoshop, so owners of Adobe's image manipulation software will find themselves capable of controlling every aspect of the menu's design. It also features professional compression software that can fit more video onto a disc at a higher quality.

Whatever your level of interest in video editing, whether it's home user or professional, you've made the right decision in buying a Mac. Apple has invested heavily in digital video production and the results really do speak for themselves. The best video-editing software for beginners is free with any new Mac, and it is possible to move from being an absolute beginner to a seasoned Hollywood professional using the exact same machine and spending less than £700 on software. Movie-making has never been so good.

"Whatever your interest in video editing, you've made the right decision in buying a Mac. Apple has invested heavily in digital video and the results speak for themselves"

Don't forget the accessories…

Although it's perfectly possible to just grab your camcorder and head out into the big wide world to make a movie, you can make things a lot easier for yourself by purchasing a few well-chosen accessories. Here's our pick of essential kit to help you make the movies of your dreams

Manfrotto 443 tripod with 700rc2 head
URL: www.manfrotto.com
Tel: 0870 4204211
Price: £239

The only way to get good, steady footage is to use a tripod. Spending over £200 on a tripod may seem extravagant, but a good model will last many years and can be used from one camcorder to the next. Any doubts about the price will disappear once the quality of the Manfrotto 443 is felt.

Compact AW DV bag
URL: www.lowepro-uk.com
Tel: 0870 4204211 [note: Lowepro and Manfrotto share the same telephone number]
Price: £124

A decent camcorder bag is something no budding videographer should be without. As well as the camcorder you will need to carry batteries, tapes and a charger as well as perhaps lenses, lens cleaning materials and a microphone. Bags come in many shapes and sizes, but it widely accepted that Lowepro makes the best.

Jessops Circular Polarizer filter
URL: www.jessops.com
Tel: 0116 232 6000
Price: £18.99 – £46.99 (30mm – 77mm)

Attaching extra lenses and filters to the front of your camcorder is one thing that will really improve the quality of your recordings. A polarizer is mostly used to reduce glare from sunlight, but also brings out the blue in the sky making it one of the most desirable filters to own.

Sennheiser MKE300d
URL: www.sennheiser.co.uk
Tel: 01494 551 551
Price: £129.99

If you want to make good movies then it's vital you don't ignore the sound. A good external microphone is the best investment you can make and, like a tripod, it will last many years and can be taken from one camcorder to the next. The MKE300d attaches to your camcorder's accessory shoe and provides astonishing sound clarity.

Format wars

As with most technologies there is a competition between different digital video formats and it's important to make the right choice. By far the most popular recording format is MiniDV, which can contain 60 minutes of footage on a small tape. Digital8 is another popular choice, especially for owners of old analogue Hi8 tapes, because these can be played in a Digital8 camcorder and transferred to computer for editing. MicroMV is Sony's latest tape format, but its lack of compatibility with Mac computers rules it out for *iCreate* readers – rumours that Sony will stop producing MicroMV camcorders next year are beginning to circulate. A newcomer to the market is DVD recording technology, but camcorders that use this are bigger than MiniDV models and it is a cumbersome format that doesn't quite live up to its promise. We are also seeing a collection of camcorders that record to the new 512Mb SD cards but these only record 11 minutes of footage and the high cost of the cards makes them prohibitive for the time being. Our advice is to stick with a MiniDV camcorder.

MiniDV is the most popular format at present

Memory card devices are expensive gimmicks

Apple's greatest

Once you start scratching beneath Apple's sophisticated and serene image, and disasters than a soap opera could ever hope to muster. **Cliff Joseph**

catastrophies

you uncover a fiery company history that has more intrigue, back-stabbing unearths some of the events that nearly brought Apple to its knees

t's a very good time to be a Mac user. The iPod has made Apple one of the coolest companies on the planet, and Apple's British-born design guru, Jonathan Ive, was recently named by the BBC as one of the greatest influences on current British culture.

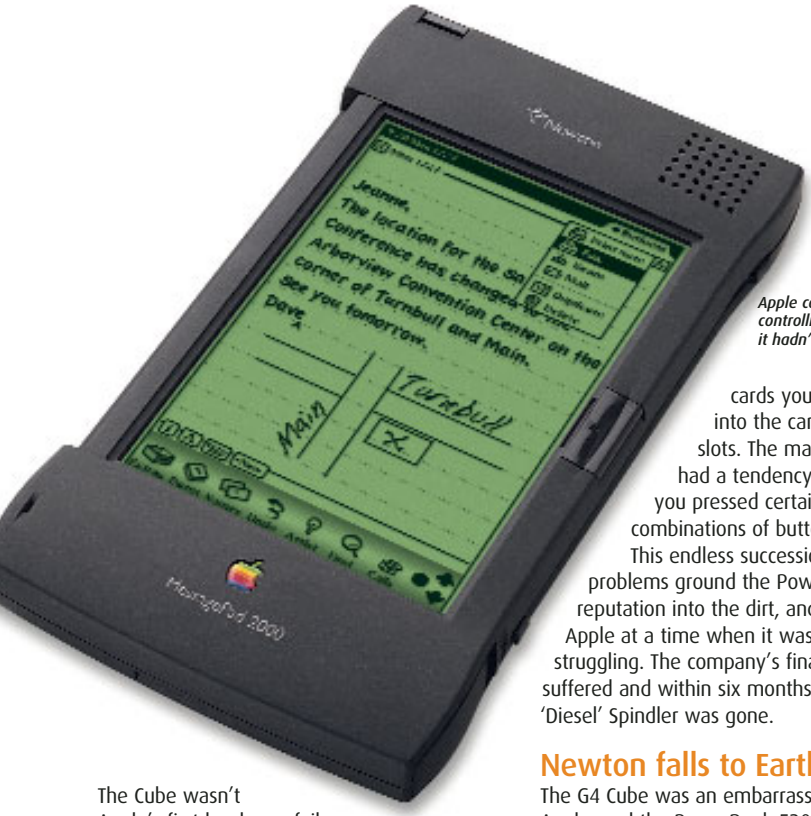
Apple is one of the few computer companies that's been making money in recent years and with the new G5 processor and OS X both shaping up nicely, the stage is set for Apple to continue the winning streak that began with the introduction of the iMac in 1998. It's a nice way for Apple to celebrate the 20th Anniversary of the very first Macintosh computer, launched back in January 1984.

But things haven't always gone quite so smoothly. The Mac's 20-year lifespan has been a real roller coaster ride. There have been staggering successes and humiliating flops, savage boardroom battles and – in the late 1990s – a collapse in sales that saw Apple staring death in the face.

Pear-shaped cube

You don't have to look all that far back for Apple's most recent cockup, either. Sandwiched in between the enormous successes of the iMac and iPod sits the G4 Cube. Many of Apple's biggest flops have actually been excellent products, marred more by insane marketing than any technological flaws. In that sense, the G4 Cube was an absolutely archetypal Apple product. Launched in July 2000, the Cube was a superb piece of design work. It took Steve Jobs's vision of the iMac as a kind of technological fashion statement to the next level, and combined it with the elegant design that is Jonathan Ive's trademark. And, to give credit where it's due, Apple's backroom engineering teams did some amazing work by managing to cram the whole thing into such a compact enclosure without having it melt the moment you turned the power supply on.

But if the design work was impeccable, Apple's marketing was insane. The Cube was way too expensive for the consumers that lapped up the iMac, while professional users just looked down on it as an expensive toy. The Cube cost almost as much as the current top-of-the-range flat-panel iMac, yet it didn't include a monitor – flat-panel or otherwise. Buying a decent monitor took the price up to more than £2,000 for what was little more than a smaller version of the iMac. Not surprisingly, the Cube sold poorly and was shelved a year later.



Apple could theoretically be controlling the PDA market if it hadn't stopped the Newton

The Cube wasn't Apple's first hardware failure – there's the story of the PowerBook 5300, which still ranks as one of Apple's most humiliating product launches ever.

It came at a bad time, too. The PowerBook range had been a massive hit for Apple in the early 1990s, and at one point Apple was actually the number one manufacturer of laptops, outselling any of its PC rivals. But when Apple introduced the first Power Macs in 1994 it had trouble getting the power-hungry PowerPC processor to work inside a battery-driven laptop system. PowerBook sales had started to flag so the eventual launch of the PowerBook 5300 in August 1995 was an important event for Apple. But, just as Apple started to ship the first units to customers, two early sample units caught fire – one at Apple's factory in Singapore, and another one that had been taken home by an Apple employee. The fault lay in the Sony-manufactured batteries that were exploding while recharging off the mains power supply. Apple had to recall every single one of the new PowerBooks, but as soon as it sorted out one problem, others sprung up. Cracks started appearing in the plastic casing, and the power plug had a knack of snapping and falling off. Oh, and the power supply wasn't strong enough for some of the expansion cards you could put into the card expansion slots. The machines also had a tendency to crash if you pressed certain combinations of buttons. This endless succession of problems ground the PowerBook's reputation into the dirt, and damaged Apple at a time when it was already struggling. The company's financial results suffered and within six months, CEO Mike 'Diesel' Spindler was gone.

Newton falls to Earth

The G4 Cube was an embarrassment for Apple, and the PowerBook 5300 was both embarrassing and damaging. But of all Apple's failed products, the biggest, most expensive, most high profile and – ultimately – the most tragic, has to be the Newton.

Former Apple CEO John Sculley is often reviled by the Mac faithful as the man who kicked Steve Jobs out of Apple back in 1985. Jobs is held up as the technological visionary, while Sculley is dismissed as the corporate number-cruncher brought in from Pepsi Cola to give the hippies at Apple a bit of corporate respectability. Yet Sculley steered Apple through years of enormous success until his resignation in 1993, and the Newton proved that he was a man of vision. Unfortunately the product didn't quite live up to the vision.

The Newton may not have been Sculley's idea – any more than the Mac was Steve Jobs's idea – but Sculley did see the enormous potential of the product and did his best to support it through years of troubled development at Apple. It was Sculley who coined the term 'PDA' – personal digital assistant – to describe the Newton. He saw the Newton as the first of a new generation of handheld devices that people could carry around with them in order to store and organise personal data such as addresses, phone numbers and calendars. And, because it was intended to be a handheld device, the Newton would use advanced handwriting recognition technology to allow people to quickly enter information simply by writing on the screen with a small stylus.

Sculley's scuppered

Unfortunately, the Newton's handwriting recognition turned out to be a bit ropey. Within months of its launch in 1993 it was being lampooned in the popular Doonesbury cartoon strip, and the Newton soon became something of a laughing stock.

To be fair, the Newton's handwriting recognition wasn't actually that bad. Apple's mistake was to focus so much hype on this one aspect of the device. Little emphasis was put on the fact that you could transfer information between the Newton and your Mac just as people now do with their mobile phones and modern PDAs. Rightly or wrongly, the Newton was judged by its handwriting technology, and on that basis it failed.

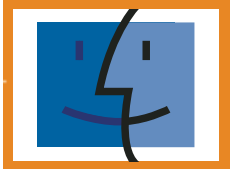
Even so, Apple stuck with the Newton for several years even after Sculley had resigned from Apple. Various updated versions were released, and Apple started to use a more efficient handwriting recognition system called Graffiti (also used by the rival Palm Pilot in 1996). Another interesting variation on the Newton theme was a product called the eMate. This was essentially a Newton with a small keyboard attached, and the whole device was wrapped up in a cutesy coloured clamshell case that was a clear forerunner of the first neon-coloured iBooks. But in yet another example of braindead marketing, Apple decided that it would only sell it to schools, even though there were plenty of grown-ups – including quite a few journalists – who loved the idea of using the eMate as an affordable, portable wordprocessor.

On the up

After doggedly supporting the Newton for several years, things finally started to look up, and while it was never a roaring success, the Newton did manage to regain a degree

Apple blossoms – Apple's greatest hits

We've looked at some of Apple's greatest blunders in this feature, but let's not forget some of the reasons why you're reading this mag in the first place



■ The Mac OS
Whether it's the now-retired 'Classic' Mac OS, or the shiny new OS X, the software at the heart of the Mac is what makes it great. Panther (OS X version 10.3) proved that Apple can still come up with innovative features, such as Exposé, that leave Windows trailing in its wake.

■ The iMac
Okay, so Apple went a bit far with the hippy nightmare that was the flowery iMac, but the sheer cuteness of the iMac ensured that it sold like hotcakes and spawned a thousand semi-translucent plastic imitators. Its success saved Apple from near-extinction in the late 1990s.

> "Of all Apple's failed products, the biggest, most expensive, most high profile and – ultimately – the most tragic, has to be the Newton"

Disaster timeline

May 1977 Mike Scott appointed CEO, develops Apple's first business plan

November 1980 Apple III ships – customers decide they prefer the old Apple II instead

February 1981 Steve Wozniak almost dies in a plane crash, takes leave from Apple

February 1981 Black Wednesday – Apple's first staff layoffs lead to Scott's resignation

March 1981 Mike Markkula appointed CEO, spends 18 months wooing Sculley

January 1983 Lisa computer ships – impressive, but costs $10,000 and flops

April 1983 John Sculley appointed CEO – soon clashes with Steve Jobs

January 1984 First Mac ships – good reviews, but the sales are disappointing

February 1985 Steve Wozniak resigns from Apple after clashes with Sculley

Strange fruit

Not all businesses are level-headed – here's a look at some of Apple's daftest moments

Steve Jobs tries to rename the Mac
Muscling in on Jef Raskin's new Macintosh project, Steve Jobs tries to stake out his territory by changing the name of the computer to 'Bicycle'. He even comes up with a new bicycle logo, but everyone in the team ignores him and the idea is quickly dropped.

Steve Jobs buys a new logo
At one point, Steve Jobs commissioned the Belgian artist Jean Michel Folon to create a new logo for the Mac's startup screen (the picture you see when you first turn the Mac on). Jobs offered Folon a $1 royalty for every Mac sold – making the logo worth around $30,000,000 – but changed his mind at the last minute.

Woz gives it all away – Part 1
Kind-hearted Steve Wozniak had a habit of giving away Apple shares to employees that he thought had done a good job. He also gave some shares to his wife as part of their divorce settlement – shares that turned out to be worth more than $40m when Apple went public.

Woz gives it all away – Part 2
Fed up with corporate infighting at Apple, Wozniak quits and spends millions staging rock festivals with stars such as David Bowie and Ozzy Osbourne. The festivals cost around $20m but he says he had fun, and points out that he's rich enough to "do this for another 55 years".

'Butthead' astronomer sues Apple
In 1994, the Power Macintosh 7100 went by the code-name Sagan, after Carl Sagan, the famous astronomer. Sagan threatens to sue, so Apple engineers change the name to BHA – 'butthead astronomer' – and Sagan then sues for 'defamation of character'. Four months down the line, and the same thing happens when Apple releases a new programming language named Dylan...

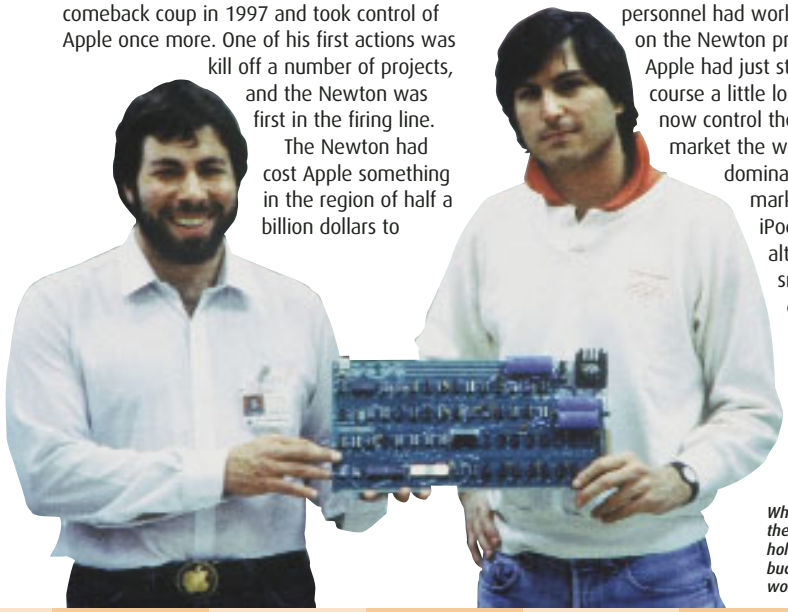
of credibility. Unfortunately, Apple was struggling badly in the late 1990s, and having lost huge amounts of money between 1996 and 1997, it could no longer afford to keep the struggling Newton afloat.

At one point Apple made plans to spin off its Newton division as an entirely new company. One employee of Newton Inc, as the new company was called, was reported as saying that a number of companies were interested in licensing Newton technology, including Bose, the up-market audio manufacturer. But before those plans could reach fruition, Steve Jobs staged his comeback coup in 1997 and took control of Apple once more. One of his first actions was kill off a number of projects, and the Newton was first in the firing line.

The Newton had cost Apple something in the region of half a billion dollars to develop and had never achieved the sales Apple had hoped for, so Jobs was perfectly justified in scrapping the project. However, he did still have the option of spinning off Newton Inc as a separate company, and many people think that Jobs killed the Newton because it was Sculley's pet project, and Jobs wanted revenge on the man who had ousted him from Apple.

Of course, it was about that time that Palm hit gold with its Palm Pilot range of handheld devices, proving beyond doubt that Apple had been on the right track with the Newton.

In fact, many of Palm's key personnel had worked at Apple on the Newton project, and if Apple had just stayed the course a little longer it might now control the handheld market the way that it dominates the audio market with the iPod. And although Jobs sneeringly dismissed the Newton as "that scribble thing", it's no secret that he attempted to buy Palm a few years ago, so he must have realised that those 'scribble things' did have a future after all.



Who cares what the two Steves are holding? Woz's belt buckle is the final word in cool...

> "Many people think Jobs killed the Newton because it was Sculley's pet project and Jobs wanted revenge"

Passing the open windows

So near, and yet so far. That could be Apple's corporate motto. It missed out on the handheld computing market with the Newton, and the early success of the PowerBook was tarnished by fiascos such as the PowerBook 5300.

Yet none of those disasters hold a candle to Apple's biggest mistake – handing over the entire personal computer industry to Microsoft in the mid-80s. This was the result of two spectacularly bad decisions.

Before the Macintosh came along, Apple had something like 25 per cent of the personal computer market all to itself, thanks to the success of the Apple II computer. That compares with its current market share of just 5 per cent (and that's on a good day). Apple had high hopes for the Macintosh in 1984, because its slick graphical interface was far more advanced and easy to use than anything in the PC market. But when Microsoft announced its plans for its own graphical Operating System, to be called Windows, Apple knew that it might have a fight on its hands. Windows seemed to copy many features from the Mac Operating System so Apple was ready to send in the lawyers (conveniently overlooking the fact that Apple executives had actually swiped the idea for the Mac itself from a research project they had seen at Xerox).

There was a problem, though. Microsoft's Word and Excel programs were crucial pieces of software that the Mac would need if it were to succeed in the business market. If Apple sued Microsoft then Microsoft might retaliate by killing off the Mac versions of Word and Excel. That would leave the Mac dead in the water.

So, in November 1985, just a few days after Microsoft had released Windows 1.0, Apple CEO John Sculley signed a deal with Microsoft. The deal was that Microsoft

■ The iPod
Apple's biggest hit since, well, the iMac. Everyone said the iPod was too expensive, but it sold like crazy and made Apple the hippest computer company on the planet. It also gave rise to the iTunes Music Store, putting Apple leagues ahead of its rivals in the market for (legal) downloadable music.

■ QuickTime
An often overlooked and underrated technology, QuickTime was the first piece of software that enabled people to play video material on an ordinary personal computer. Apple could have owned the video industry, but long delays in developing the Windows version of QuickTime allowed Microsoft to get its foot in the door.

■ The Apple-Microsoft deal
Nothing beats this for sheer gall. With Apple staring death in the face, Steve Jobs somehow manages to do a deal with Apple's arch-rival, Microsoft. Years of legal disputes were put to one side and Microsoft agreed to continue producing the Mac version of Microsoft Office, giving Apple the credibility that it needed to survive.

June 1985 John Sculley ignores Bill Gates's advice to license the Mac OS

September 1985 Steve Jobs resigns from Apple after a showdown with Sculley

November 1985 Apple unwittingly allows Microsoft to copy elements of the Mac OS

September 1989 The Mac Portable ships, but it's too big, too heavy and too expensive

June 1993 Mike Spindler appointed CEO – lays off 2,500 staff to cut costs

August 1993 Newton ships – gets some great reviews, but sales are poor

August 1995 PowerBook 5300 literally goes up in smoke, Apple profits plunge

January 1996 Gil Amelio replaces Spindler as CEO after stormy meeting

July 1997 Jobs replaces Amelio as 'interim' CEO. Apple suffers huge losses

July 2000 G4 Cube ships – too expensive and sells poorly, but the iMac prevails

Apple punch – Apple's biggest feuds

Contestants
Steve Jobs & John Sculley

What's it all about?
Chairman Jobs battles CEO Sculley for control of Apple

Who started it?
Fed up with Jobs meddling in various projects, Sculley strips Jobs of all executive power

How did it end?
Jobs attempts a boardroom coup, but it backfires and he ends up resigning instead

Who won in the end?
Apple hits trouble after Sculley leaves, and four years later Jobs makes his return in a blaze of glory

Contestants
Apple & Microsoft

What's it all about?
Control of the entire personal computer industry

Who started it?
Microsoft rips off the Mac OS

How did it end?
Apple's failure to license the Mac OS leaves the industry wide open for Microsoft

Who won in the end?
Despite the success of the iMac and iPod, Apple still has only 5 per cent market share, compared to Microsoft's 90 per cent.

would continue to develop Excel exclusively for the Mac, with no Windows version for at least a year. In return, Apple gave Microsoft the right to use 'derivative' elements of the Mac Operating System and its interface, such as its windows, icons, and menu designs. Sculley now says he intended that agreement to only apply to Windows version 1.0, and that Apple's lawyers screwed up by actually drafting a more open-ended agreement which also allowed Microsoft to copy the Mac interface in future versions of Windows as well. In effect, Apple handed its technological crown jewels to Microsoft on a plate.

The first version of Windows, released in 1985 wasn't much of a success, but as versions 2.0 and 3.0 were released Microsoft managed to smarten it up so that it became a genuine rival for the Mac Operating System. Apple then tried to sue Microsoft, starting a court case that dragged on until 1995, but the open-ended nature of that original agreement meant that appeal after appeal went in Microsoft's favour.

Licence to kill

That was disastrous for Apple, yet the Mac Operating System was still superior to Windows and Apple could have triumphed if it had followed Microsoft's path in licensing the Mac OS to other computer manufacturers. Bizarrely enough, it was actually Microsoft supremo Bill Gates who tried to convince Apple that it should license the Mac OS. In early 1985, months before Windows was released, Gates wrote a now-famous letter to John Sculley. It was a long letter, containing several carefully argued points, but Gates's ultimate conclusion was that – "Apple should license Macintosh technology to three-five significant manufacturers for the development of Mac-compatibles".

According to Owen Linzmayer in his book, *Apple Confidential 2.0*, Sculley didn't even bother to reply to Gates' letter. That was it – Apple's stubborn determination to go its own way left the market wide open for

> "Apple could have triumphed if it had followed Microsoft's path in licensing the Mac Operating System to other computer manufacturers"

Rotten apples
The white elephants in Apple's history

Name: Apple III
Launched: 1980
The Apple I computer was the machine that started it all. The Apple II turned Apple into one of the world's greatest computer companies. The Apple III was supposed to break Apple into the business market and challenge the IBM PC. It failed – and Apple never did crack the business market.

Name: The Mac Portable
Launched: 1989
You'd think that a computer called the Mac Portable would be, well, portable. But no – Apple's first attempt at a laptop computer weighed more than 15lbs and was too wide to use in an airline seat. "Absolutely braindead," admitted Mike Spindler a few years later.

Name: Newton
Launched: 1993
Genuinely ahead of its time, the Newton created the market for the handheld PDA – personal digital assistant. It took years to develop and cost Apple half a billion dollars, but its handwriting technology wasn't up to the task and Apple missed its chance to control an important new market.

Name: PowerBook 5300
Launched: 1995
In the early 1990s an Apple PowerBook was the must-have status symbol for any successful marketing executive – even if they had a Windows PC as their main desktop computer. But the exploding PowerBook 5300 saw Apple's lead in the laptop market literally going up in flames, never to be recovered.

Name: Copland
Launched: DOA
Copland was Apple's first attempt to produce a new Operating System to replace the original 'Classic' Mac OS. Work on Copland began in the early 1990s, but by 1996 the project had fallen apart. It cost Apple $400m to buy Steve Jobs' NeXTSTEP software, which formed the basis of OS X.

Name: G4 Cube
Launched: 2000
They say that pride comes before the fall. At the launch of the G4 Cube, this author asked Apple's marketing managers who the new machine was aimed at – consumers or professional users? "We don't know," they said. "But isn't it cool?" That was the moment we realised that the Cube was doomed.

Men at the top
Take a journey through the corridors of power with this look at Apple's CEOs, past to present

Name: Mike ('Scotty') Scott
Appointed: May 1977
About: Scott was one of the 'grown-ups' brought in to provide experienced business leadership for the fledgling Apple. However, his hard-headed business style was a little too harsh for Apple and led to clashes with Steve Jobs and other Apple executives.
Best moment: Led Apple to its first yearly profit in 1977.
Worst moment: 'Black Wednesday' – February 25, 1981 – the first time Apple ever had to lay off any staff.

Name: Clifford ('Mike') Markkula
Appointed: March 1981
About: Already a millionaire from his early investment in Intel, Markkula came out of retirement and joined Apple as its first Chairman in 1977. He eventually took over as CEO in 1981 after personality clashes that led to Scott's resignation.
Best moment: Got Apple the $250,000 bank loan it needed to get started.
Worst moment: Kicked off the board when Steve Jobs returned in 1997.

Name: John Sculley
Appointed: April 1983
About: Sculley was President of Pepsi Cola when Steve Jobs approached him and said, "do you want to spend the rest of your life selling sugared water, or do you want a chance to change the world?"
Best moment: Enormous sales and profits at Apple for his first five years.
Worst moment: The Mac Portable – so heavy it was quickly nicknamed the 'Luggable'.

John Sculley

Name: Mike ('Diesel') Spindler
Appointed: June 1993
About: Nicknamed 'Diesel' because of his head-on approach to tackling problems, German-born Spindler took over Apple at a tough time and was forced to lay off more than 2,000 employees and slash R&D costs to keep Apple afloat.
Best moment: Introduced the first Power Macs in 1994.
Worst moment: The amazing exploding PowerBook 5300.

Mike ('Diesel') Spindler

Name: Dr. Gilberto ('Gil') Amelio
Appointed: February 1996
About: With a reputation as a turnaround artist who could save struggling companies, Amelio's appointment was a last ditch attempt to save the dying Apple. Ironically, Amelio's strategy worked – but it also cost him his own job.
Best moment: Buying Steve Jobs' NeXT company – whose NeXTSTEP software was the basis for OS X.
Worst moment: Boy, did he get screwed by Steve Jobs.

Dr Gilberto ('Gil') Amelio

Name: Steven P Jobs
Appointed: July 1997
About: One of the original founders of Apple, Jobs was ousted by Sculley in 1985. He went on to found NeXT, which was bought by Amelio in 1997, paving the way for Jobs's triumphant return.
Best moment: How about introducing the iMac and saving Apple for starters?
Worst moment: Overthrown by Sculley in 1985 boardroom battle.

Microsoft to license Windows to every computer manufacturer on the planet, and left Apple boxed into a tiny market niche that it still struggles to break out of even today. Frankly, after a cockup like that, Apple's lucky to still be around at all.

Attack of the clones

It doesn't end there. When Apple did finally try to license the Mac OS in late 1994, it managed to make a complete balls-up of the whole affair. The idea was that these new manufacturers of Mac 'clones' would attract customers to the Mac market and increase the Mac's overall market share. One of the first clone manufacturers was a company called Power Computing, which produced some excellent machines at prices that significantly undercut Apple's own pricing. But instead of attracting new customers to the Mac market, Power Computing simply stole Apple's existing customers and Apple ended up having to buy Power Computing to protect itself from its own licensing program.

When Steve Jobs returned to Apple in 1997, he immediately tried to renegotiate Power Computing's license. A few months later he publicly denounced the cloners as "leeches" and made it clear he was determined to scrap the licensing program. That prompted boos and hisses from an audience of Mac users who were quite happy to buy Power Computing's less-expensive Mac clones. That day marked something of a low point for Apple. It was bleeding money and Job's churlish attitude towards the clone companies caused many people to question whether he really was the right man to save Apple after all.

But from then on things did start to get better and, under Jobs's leadership, Apple began the long climb back to its current position of hipness, happiness and prosperity.

In a way, though, Apple's recent success is quite worrying. Apple's greatest fault has always been its belief that it can do whatever it wants and never has to listen to anyone else. Let's hope that Apple's current success doesn't go to its head – or, more specifically, to Steve Jobs's head – and lead it into another humungous blunder. But then, Apple wouldn't be Apple if its pursuit of 'insanely great' products didn't occasionally degenerate into insanity. And that, when all is said and done, is why being a Mac user is such fun.

A masterstroke of design or a square toaster? Whatever your opinion the Cube is RIP

The myth of Jobs

Enter the Steve Jobs reality distortion field

Steve Jobs is often described as some sort of technological visionary. And, to give him his due, his vision of the Mac as 'the computer for the rest of us' is something that he's pursued with single-minded intensity over the years.

But his greatest asset is probably the famous 'Steve Jobs reality distortion field' – the ability to charm anyone who listens to him into going along with whatever idea or product he's trying to sell.

That's how the barefoot Jobs sold his first order for 50 Apple I computers to an electronics store in California in 1975. And that's how he whipped the crowd into a frenzy at the launch of the first Macintosh in 1984.

His return to Apple in 1997 was greeted like the Second Coming and he stunned the entire industry when he announced at the Macworld Expo that he'd done a deal with Microsoft that not only settled all their outstanding legal disputes, but also ensured that Microsoft would continue to develop the Mac version of Microsoft Office and invest a handy $150m in Apple at the same time. He may be an arrogant sonofabitch but only Steve Jobs could have pulled that off.

A few months later he unveiled the iMac with a similarly theatrical flourish – and the rest is history.

Steve Jobs and Steve Wozniak in happier days – Jobs returned triumphantly to Apple in 1997 after being ousted by former Pepsi potentate John Sculley, while Wozniak resigned to put on rock festivals and enjoy his millions

> "Apple's greatest fault has always been its belief that it can do whatever it wants. Let's hope that Apple's current success doesn't go to its head"

We got some of our juiciest quotes for this feature from Apple Confidential 2.0, by Owen Linzmayer – published by No Starch Press, and available in all good book stores. It's well worth a read for anyone that's interested in the history of Apple and the Mac.

Apple's unsung heroes

Meet the people without whom none of it would have been possible

Name: Steve ('Woz') Wozniak
Title: Resident Genius
About: One of the original founders of Apple alongside Steve Jobs, Wozniak was the technical genius who turned Jobs's grand ideas into reality. Apple made him rich, but he became disillusioned with corporate politics and left Apple in 1985, spending his money on staging rock festivals and generally being a nice guy.

Name: Jef Raskin
Title: Manager, Advanced Systems
About: Known as the true father of the Macintosh, it was Raskin who visited Xerox and saw the Alto, a prototype computer with the first graphical user interface. That gave Raskin the idea for the Mac – Steve Jobs only got involved with the Mac after he was kicked off another project.

Name: Bill Atkinson
Title: Software Engineer
About: Atkinson, the software genius behind the majority of the Mac's graphics programming, was much admired by Steve Jobs. It was Atkinson who eventually convinced Jobs to take a look at the Xerox Alto, which he had previously ignored because of his dislike of Jef Raskin.

Name: Burrel Smith
Title: Repairman
About: While working in Apple's maintenance department, Smith knocked up the first prototype Macintosh, based on plans designed by Jef Raskin. By this time, Steve Wozniak was growing disillusioned with Apple so Smith became one of the main figures in developing the Mac hardware design.

Name: Alan Kay
Title: Apple Fellow
About: Generally acknowledged as one of the foremost experts on interface design, Kay originally worked on the influential Alto project at Xerox. He joined Apple to work on the Mac, and tried his best to convince John Sculley to produce a version of the Mac OS that ran on PCs in order to compete with Windows.

Name: Ellen Hancock
Title: Chief Technology Officer
About: Hancock was brought in by Gil Amelio in 1996 to search for a new Operating System that could replace the ageing Mac OS (now known as 'Classic'). Hancock looked at the Be OS, developed by ex-Apple executive Jean Louis Gassée, but made the crucial decision to opt for Steve Job's NeXTSTEP.

EXCLUSIVE READER OFFER

SAVE UP TO 36%
When you subscribe today!

YOUR SUBSCRIBER BENEFITS:

- ✔ Substantial savings
- ✔ Free home delivery
- ✔ Free CD-ROM each issue
- ✔ Money-back guarantee

If you are ever unhappy with our magazine or services, we will immediately refund you for all remaining issues

To subscribe or renew your subscription, simply call **0870 444 8682** or complete the voucher below.
Offer valid in the UK only. Call **44870 444 8682** for international prices. THIS OFFER EXPIRES WITHOUT NOTICE

DISCOUNT SUBSCRIPTION VOUCHER

Yes, I'd like to subscribe to iCreate as indicated below:

☐ Best Deal – Two years (18 issues) for just £68.99 – SAVE 36%

☐ One year (9 issues) for £37.99 – SAVE 30%

☐ Spread my payments with Direct Debit (£12.49 every three issues)

MY DETAILS

Name: .....

Address: .....

.....

.....

Postcode: .....Telephone: .....

Email:.....

☐ New Subscription .....☐ Renewal .....

Please tick the box if you DO NOT wish your details to be used for internal promotions by Highbury Entertainment Ltd ☐

Please tick the box if you DO NOT wish to receive information about products and services from other carefully selected companies ☐

MEDIA CODE: ICE0408

iCreate

Please post the voucher to:
HIGHBURY ENTERTAINMENT LTD
FREEPOST NATW1809
SOMERTON
TA11 6ZA

YOUR PAYMENT DETAILS

☐ Cheque enclosed (made payable to Highbury Entertainment Ltd)

☐ Visa ☐ Mastercard ☐ Switch ☐ Delta

Card number:.....

Expiry Date:.....Issue No:.....

Signed: .....

Date: .....

HIGHBURY ENTERTAINMENT

Instruction to your Bank or Building Society to pay by Direct Debit

DIRECT Debit

Please fill in the form and send it to: Highbury Entertainment Limited, FREEPOST NATW1809, (Customer Interface), SOMERTON, TA11 6ZA

Name and full postal address of your Bank or Building Society

To: The Manager Bank/Building Society

Address

Postcode

Name(s) of account holder(s)

Branch sort code

Bank/Building Society account number

Originator's Identification Number

8 5 1 4 1 2

Reference Number

Instructions to your Bank or Building Society

Please pay Highbury Entertainment Limited Direct Debits from the account detailed in this instruction subject to the safeguards assured by the Direct Debit guarantee. I understand that this instruction may remain with Highbury Entertainment Limited and, if so, details will be passed on electronically to my Bank/Building Society

Signature(s)

Date

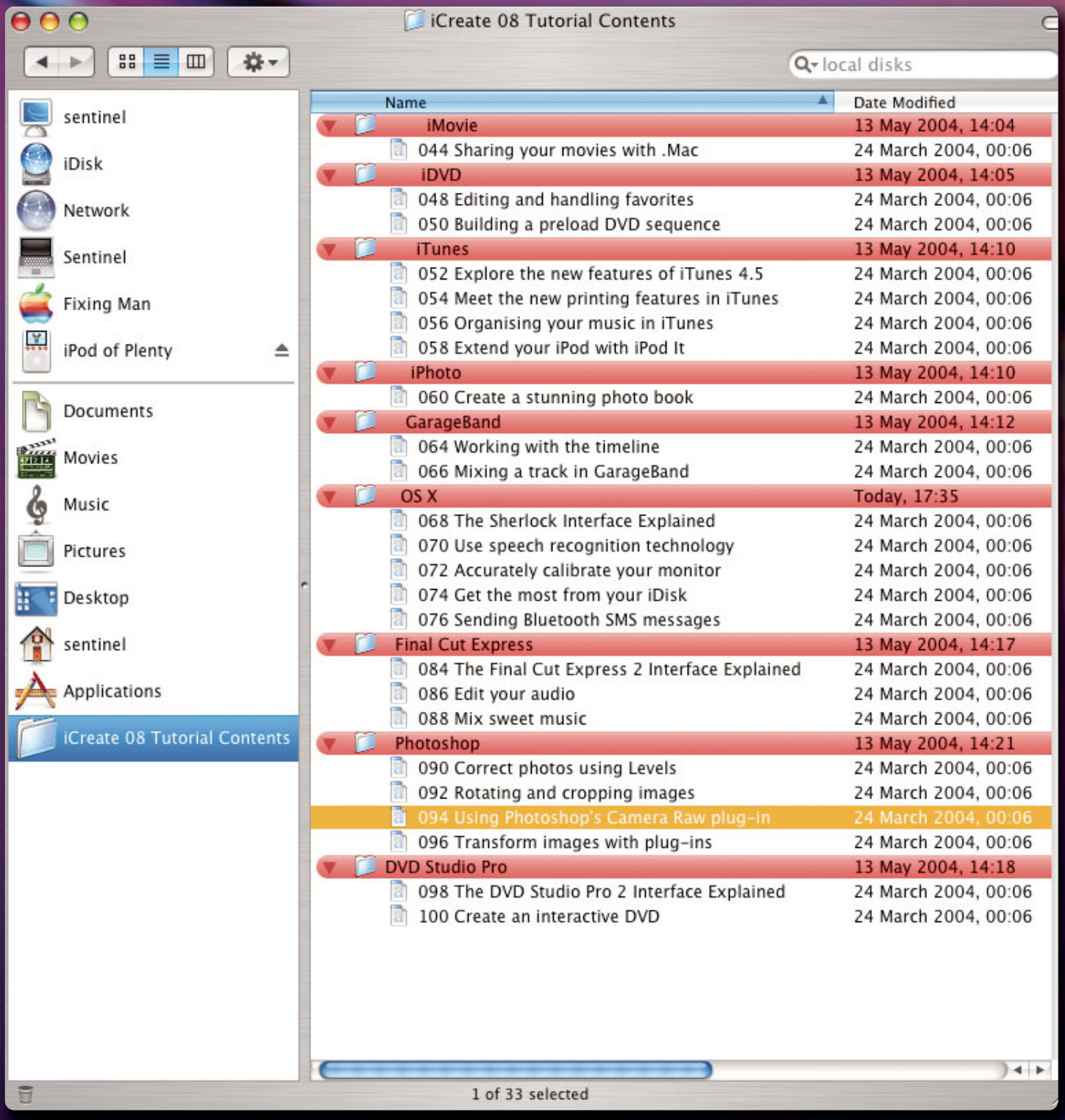
Banks and Building Societies may not accept Direct Debit instructions for some types of account

A6 instruction form

EXPRESS ORDERS: PHONE 0870 444 8682 OR FAX 01458 271146

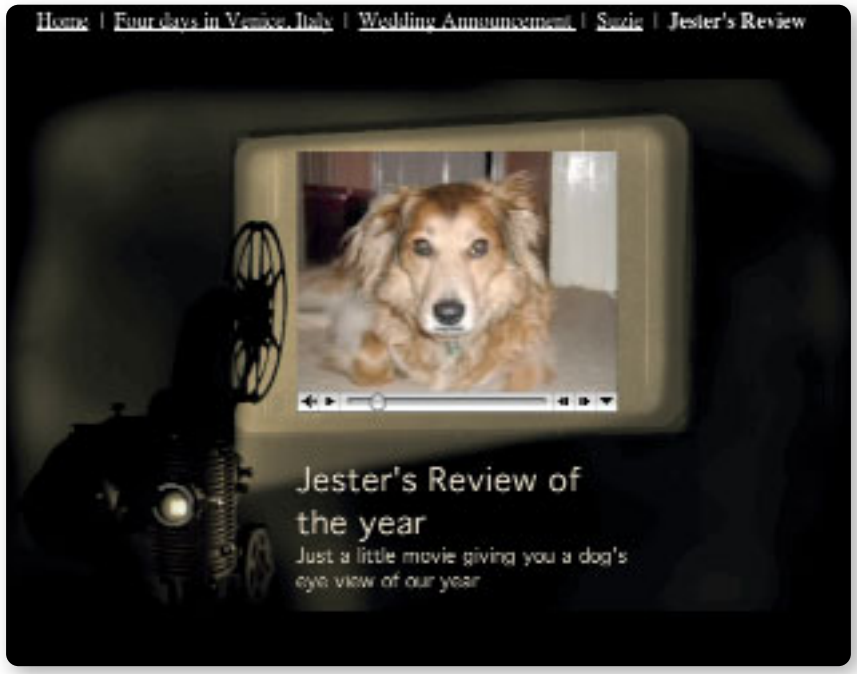
Tutorials

Inspirational instruction for the creative Mac user


iCreate 08 Tutorial Contents
local disks
sentinel
iDisk
Network
Sentinel
Fixing Man
iPod of Plenty
Documents
Movies
Music
Pictures
Desktop
sentinel
Applications
iCreate 08 Tutorial Contents
Name
Date Modified
iMovie 13 May 2004, 14:04
044 Sharing your movies with .Mac 24 March 2004, 00:06
iDVD 13 May 2004, 14:05
048 Editing and handling favorites 24 March 2004, 00:06
050 Building a preload DVD sequence 24 March 2004, 00:06
iTunes 13 May 2004, 14:10
052 Explore the new features of iTunes 4.5 24 March 2004, 00:06
054 Meet the new printing features in iTunes 24 March 2004, 00:06
056 Organising your music in iTunes 24 March 2004, 00:06
058 Extend your iPod with iPod It 24 March 2004, 00:06
iPhoto 13 May 2004, 14:10
060 Create a stunning photo book 24 March 2004, 00:06
GarageBand 13 May 2004, 14:12
064 Working with the timeline 24 March 2004, 00:06
066 Mixing a track in GarageBand 24 March 2004, 00:06
OS X Today, 17:35
068 The Sherlock Interface Explained 24 March 2004, 00:06
070 Use speech recognition technology 24 March 2004, 00:06
072 Accurately calibrate your monitor 24 March 2004, 00:06
074 Get the most from your iDisk 24 March 2004, 00:06
076 Sending Bluetooth SMS messages 24 March 2004, 00:06
Final Cut Express 13 May 2004, 14:17
084 The Final Cut Express 2 Interface Explained 24 March 2004, 00:06
086 Edit your audio 24 March 2004, 00:06
088 Mix sweet music 24 March 2004, 00:06
Photoshop 13 May 2004, 14:21
090 Correct photos using Levels 24 March 2004, 00:06
092 Rotating and cropping images 24 March 2004, 00:06
094 Using Photoshop's Camera Raw plug-in 24 March 2004, 00:06
096 Transform images with plug-ins 24 March 2004, 00:06
DVD Studio Pro 13 May 2004, 14:18
098 The DVD Studio Pro 2 Interface Explained 24 March 2004, 00:06
100 Create an interactive DVD 24 March 2004, 00:06
1 of 33 selected

Tutorial: Sharing your movies with .Mac

You've spent hours and hours neglecting your family and friends as you polish your iMovie to perfection. Now it's time to share it with the world by publishing it online...


Home | Four days in Venice, Italy | Wedding Announcement | Susie | Jester's Review
Jester's Review of the year
Just a little movie giving you a dog's eye view of our year

Task: Publish your iMovie online using a .Mac account

Difficulty: Beginner

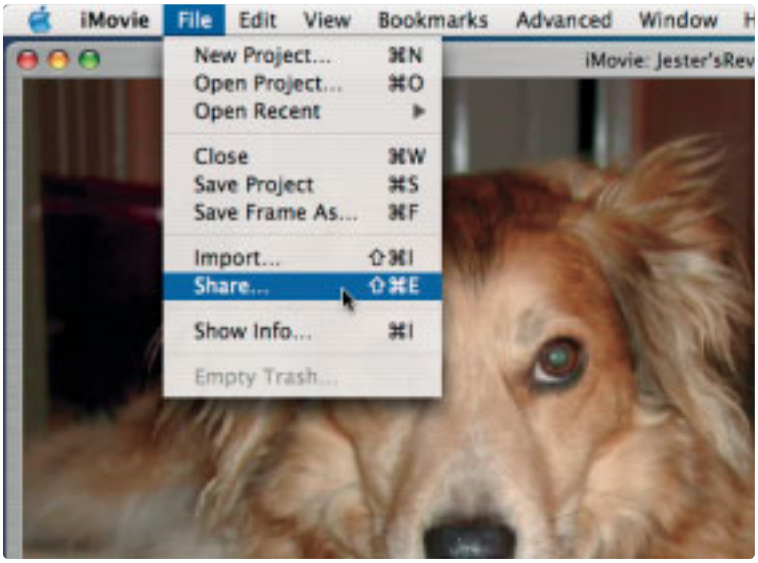
Time needed: 30 minutes

If you've got a .Mac account you've already got a Web site. And seeing as you have a Web site, it would be a crying shame if you missed the opportunity to share your movies online, especially considering that iMovie makes the whole process so easy.

In a few simple steps you can take advantage of iMovie's 'Share' command to transfer a compressed, Web-ready, copy of your movie onto your iDisk online storage area and then create a Web page showing the movie to the world. iMovie really does make it simple; it automatically sets everything up, creates all the files and pages and even launches your Web browser so that you can edit the pages, publish your movie and release it to a worldwide audience.

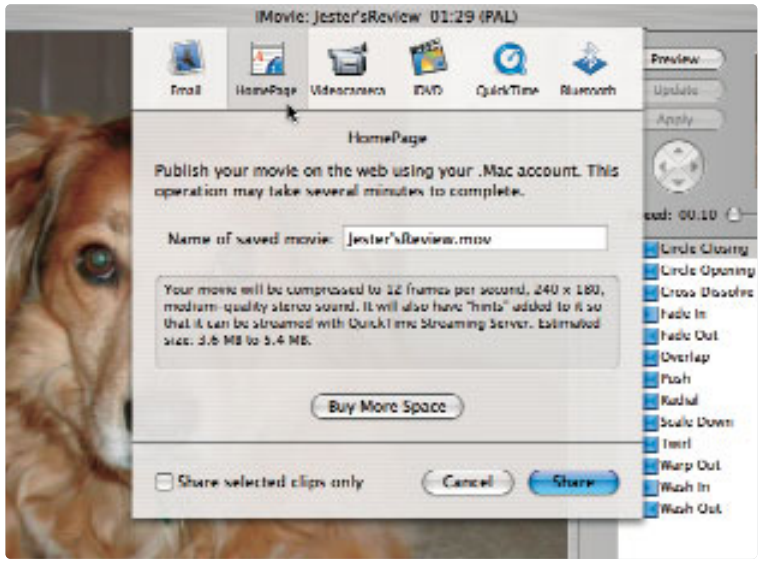
Step-by-step | iMovie | Preparing your iMovie for publishing

1: Share and share alike



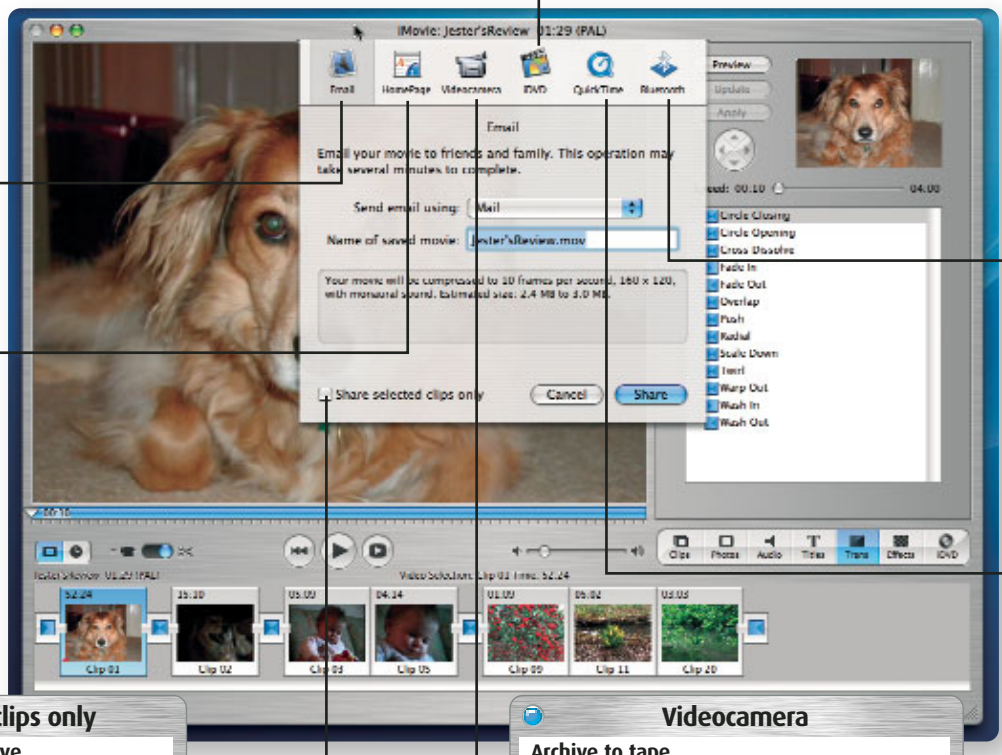
So your iMovie is edited, titled and polished to a sheen – now it's time to share it with the world. In older versions of iMovie the commands to do this were hidden away in the 'Export' menu but now, to make things easier, Apple has bundled everything into a more obvious place. Simply select 'Share' from the 'File' menu.

2: Go Home



The Share window will slide out from under your iMovie title bar. Each pane gives you the options and default settings you need to publish your masterpiece in a particular way, be it via email, the Web, back to tape or on DVD. Click the 'HomePage' icon to activate the settings for publishing on your .Mac Web site.

A quick guide to the Sharing options



Email

Attach your movie

'Email' gives you a small movie. Heavy on the compression and scaled down to 160x120 pixels, your movie is attached to a message in your preferred email program.

HomePage

Worldwide premiere

Create a page on the Internet showcasing your masterpiece for the world to see. Only a little larger than the 'Email' option, your movie will be perfect for online viewing.

Share selected clips only

Size a problem? Get selective

You may want to just create a short trailer for your movie to email or put on the Web. If this is the case, select a few clips in the 'Timeline' and then click this option.

Videocamera

Archive to tape

If you want to create a low-cost, crystal clear backup of your movie that you could easily re-import and play with later, your best bet is to record it back to tape.

iDVD

Burn a blockbuster

If you want to showcase your movie to family and friends then you'll want the highest quality you can get. Burn it to DVD if you have the hardware and it's bound to impress.

Bluetooth

Make it mobile

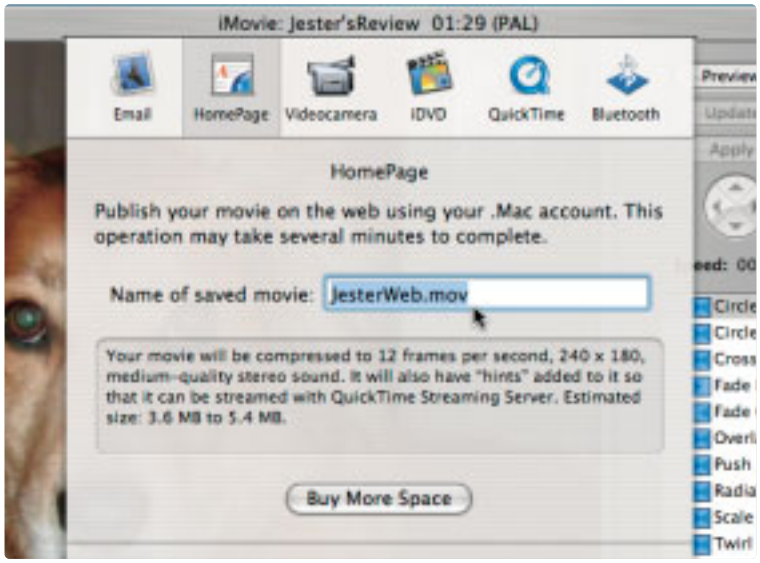
Fancy boring your mates down the pub by showing them your holiday video on your mobile phone or PDA? If you've got the right setup, then transfer it via Bluetooth.

QuickTime

The expert's choice

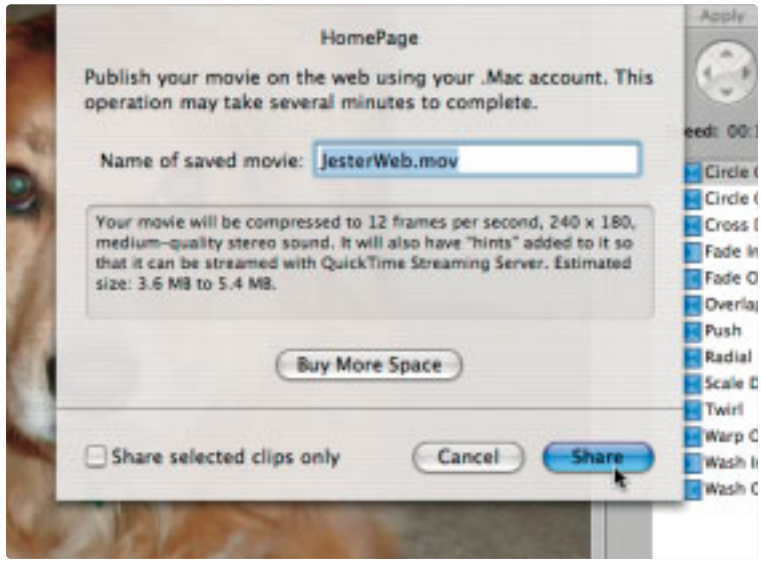
If you know your way around compression and codecs, you can access the full range of options by clicking the 'QuickTime' icon. By creating a high quality QuickTime file and then dropping it into a program like Roxio Toast Titanium, you could even create a Video CD, a useful option if you lack a SuperDrive.

3: It's all in the name

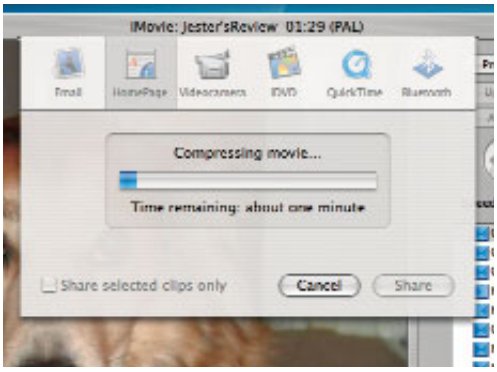

iMovie: Jester'sReview 01:29 (PAL)
Email
HomePage
Videocamera
iDVD
QuickTime
Bluetooth
HomePage
Publish your movie on the web using your .Mac account. This operation may take several minutes to complete.
Name of saved movie:
JesterWeb.mov
Your movie will be compressed to 12 frames per second, 240 x 180, medium-quality stereo sound. It will also have "hints" added to it so that it can be streamed with QuickTime Streaming Server. Estimated size: 3.6 MB to 5.4 MB.
Buy More Space

The only thing you need to do before releasing your iMovie to the world is give it a name. Often the default name will be fine but, as a rule of thumb for anything going onto the Internet, you may want to shorten it and take out any spaces or punctuation. It pays to be on the safe side.

4: Time to share

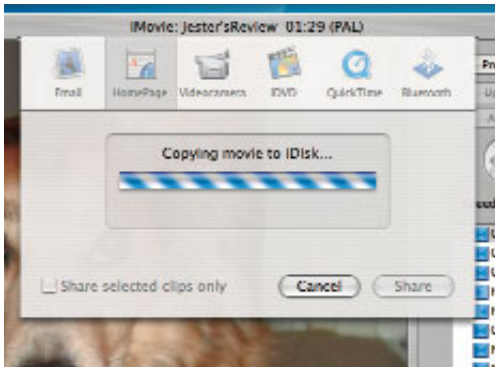

HomePage
Publish your movie on the web using your .Mac account. This operation may take several minutes to complete.
Name of saved movie:
JesterWeb.mov
Your movie will be compressed to 12 frames per second, 240 x 180, medium-quality stereo sound. It will also have "hints" added to it so that it can be streamed with QuickTime Streaming Server. Estimated size: 3.6 MB to 5.4 MB.
Buy More Space
Share selected clips only
Cancel
Share

iMovie automatically selects the best settings for publishing a movie on the Web, compressing the video and audio and making the movie smaller so that it's quicker to view for people on slower connections. It also reads your .Mac account settings from 'System Preferences', so all you need to do is click the 'Share' button.



5: Compression is the key

The arcane world of movie compression and file formats is kept blissfully hidden from you as iMovie automatically prepares your file.

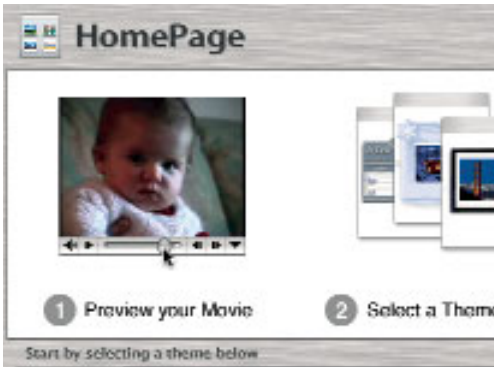


6: Copying onto the Internet

You don't even have to login, or specify a location for your movie; iMovie automatically copies the file into the 'Movies' folder on your iDisk.

7: Login to .Mac

When the copying is complete your default Internet browser will launch and ask you to login to your .Mac HomePage. Type your password and click 'Enter'.



8: Preview your masterpiece

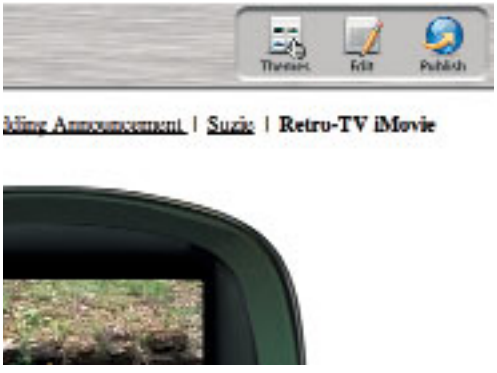
Your movie automatically appears in the 'Preview' window so you can see how it will appear on the Net. Click the little 'Play' triangle to start it.

9: Select a theme

.Mac gives you pre-prepared pages to showcase your movie. Click a theme in the 'Themes' pane to select the one you'd like to look at.

10: Preview the theme

You're then shown a full-size preview of how your page will look, complete with your iMovie playing away in the middle.



11: Change your mind

If you decide that the theme you've chosen is not for you, it's not too late. Look to the top right corner of the screen and click the 'Themes' icon.

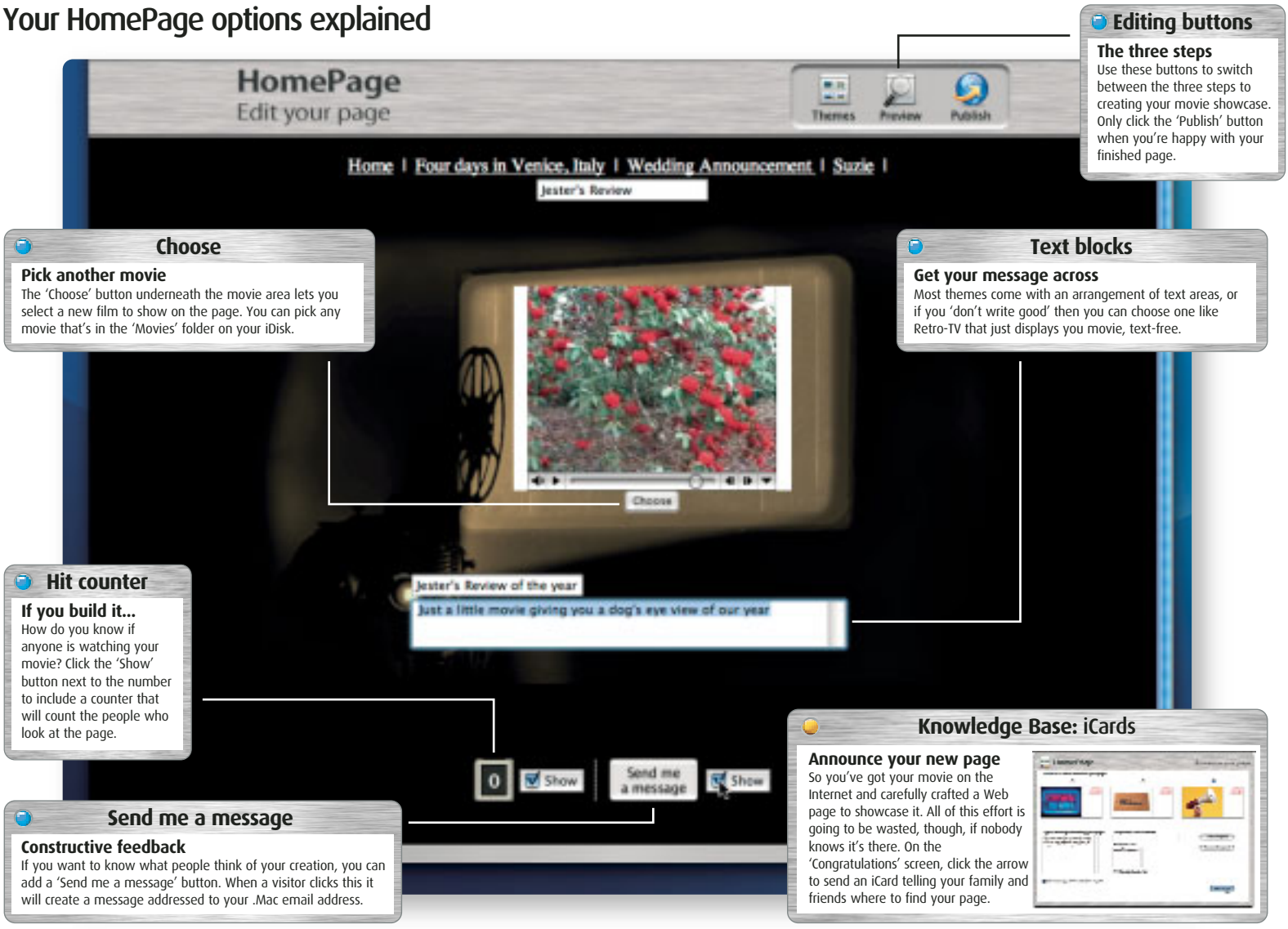
12: Choose a new theme

You're now free to change your theme for another of the preset options. Every theme has a very different look and different text layouts, so choose wisely.

13: Approve and edit

If the new theme is to your liking it's time to personalise it. Click the 'Edit' button at the top right of the screen to add your own text.

Your HomePage options explained



Editing buttons

The three steps
Use these buttons to switch between the three steps to creating your movie showcase. Only click the 'Publish' button when you're happy with your finished page.

Choose

Pick another movie
The 'Choose' button underneath the movie area lets you select a new film to show on the page. You can pick any movie that's in the 'Movies' folder on your iDisk.

Text blocks

Get your message across
Most themes come with an arrangement of text areas, or if you 'don't write good' then you can choose one like Retro-TV that just displays you movie, text-free.

Hit counter

If you build it...
How do you know if anyone is watching your movie? Click the 'Show' button next to the number to include a counter that will count the people who look at the page.

Knowledge Base: iCards

Announce your new page
So you've got your movie on the Internet and carefully crafted a Web page to showcase it. All of this effort is going to be wasted, though, if nobody knows it's there. On the 'Congratulations' screen, click the arrow to send an iCard telling your family and friends where to find your page.

Send me a message

Constructive feedback
If you want to know what people think of your creation, you can add a 'Send me a message' button. When a visitor clicks this it will create a message addressed to your .Mac email address.

14: Click and type

Click and drag your mouse over the text, and type to enter your own personalised messages. You can also choose to add a hit counter and email button.

15: Publish and be damned

When your page is perfect it's time to get it on the Web. Saving the page for all to see is simply a case of clicking the 'Publish' button.

16: Congratulations!

When it's all done and dusted you see a screen telling you that your page is on the Web, and also where you can find it.

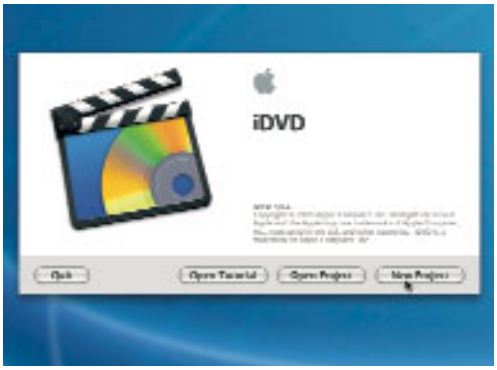
Tutorial: Editing and handling Favorites

Find yourself making the same alterations to the same themes over and over again? Wish there was a better way to organise your themes? It's time you took a journey into the world of Favorites

Task: Customising and saving Favorites
Difficulty: Beginner
Time needed: 30 minutes

It's highly likely that Favorites is one of those options you've seen at the bottom of the 'Themes' window, but never really taken the time to explore. This is a real shame, because this unassuming option can save you a lot of time. For example, anyone who produces a lot of presentation DVDs and finds his or herself tweaking the same themes over and over again will wonder how they coped before Favorites came along. Favorites allow you to customise the themes in iDVD, build your own DVD templates and then store them safely away for easy access in the future, all of which will be explained in this tutorial. And while we're in a streamlining mood, we'll also show you how to find and erase any third party themes you may have cluttering up your hard drive.

Step-by-step | iDVD | Editing, storing and handling Favorites



1: Open iDVD and choose a theme

As soon as you open iDVD, you'll be presented with a project pane. Select 'New Project' and save the file to your 'Documents' folder. Now you can begin.

2: Which theme to choose?

iDVD now opens with the default 'Wedding' theme. Choose a theme to work on – this will be the starting point to your own customised theme.

3: Like autoplay options?

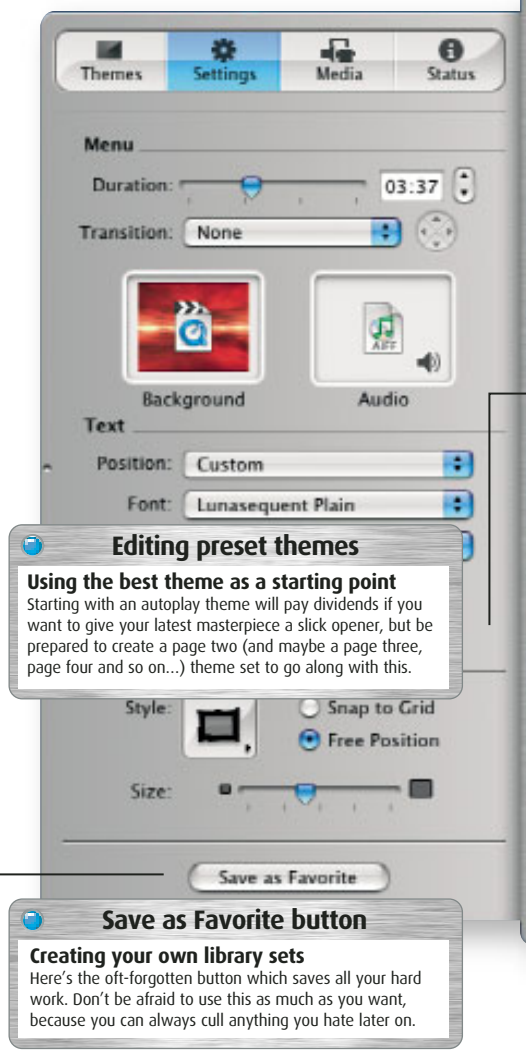
You may opt for choosing an autoplay theme such as 'Road Trip'. If so, remember you may have to create a 'page two' version of your theme as well.

4: Tweaking your theme

Now it's time to start tweaking. Click on the 'Settings' button and take a look at the options. Fonts, colour, transitions and buttons are all up for grabs.

5: Include your own elements

You're free to include background images or music, but remember we are creating a template, so make sure they can be used in future projects.



Editing preset themes

Using the best theme as a starting point
Starting with an autoplay theme will pay dividends if you want to give your latest masterpiece a slick opener, but be prepared to create a page two (and maybe a page three, page four and so on...) theme set to go along with this.

Save as Favorite button

Creating your own library sets
Here's the oft-forgotten button which saves all your hard work. Don't be afraid to use this as much as you want, because you can always cull anything you hate later on.

Customising the 'Set theme' window area

Map view

Accessing autoplay

To keep up with the Joneses, you'll probably want to incorporate the 'Autoplay' function into your themes. Hit the 'Map' view icon to not only get an overview of your disc, but to gain access to the 'Autoplay well', which is the repository for any preload sequence items.

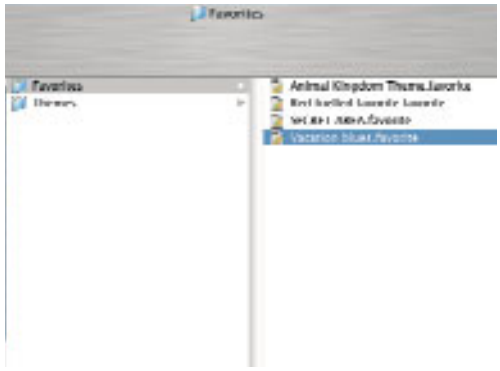
Dropping in individually created elements

Don't always stick to what's already there

Being creative is what Apple and iDVD are all about. Let's face it... that's why we all have Macs and not those filthy PC boxes. So flex those creative muscles, and create individual touches in your interfaces. A new background, funky font or additional text elements will really spice up a theme.

8: Favorite handling

Do you have a plethora of freebie themes that you'll never use, or maybe you've created some past horrors? Don't worry – these can be deleted.



9: Where they are stored

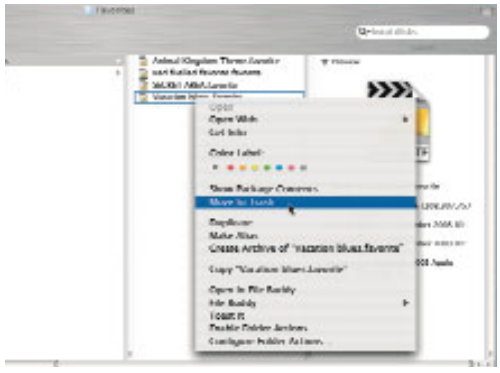
Go into your 'Users' folder, and look in your 'Library' folder. There should be an iDVD folder. Open this up, and you'll find a 'Favorites' folder.

6: Save as Favorite

Once you're done with the editing process, click on the 'Save as Favorites' button, located at the bottom of the 'Themes' window. Give it a name and save.

7: Storing for large projects

For large projects, you may want to create variants of your theme to store other elements and give a sense of pace to the menu interfaces.



10: Deleted Favorites

You can now arrange Favorites into whatever folders you wish, or as may be the case, trash those iDVD theme horrors!

Cause and effect

Infinity loops and causality

One major factor to remember when creating slideshow autoplay sections is to NOT set the 'Slideshow' option to 'Loop'. This sets the DVD player into a casualty loop, and it'll play the autoplay section over and over again – forever! You have been warned.

TV Safe Area

Play it safe

Any clever intro can be ruined if you don't take heed of the potential drop-off area on your TV. Flat screen TVs can display anything you see on your monitor with no problem, but those 14-inch portables are more like goldfish bowls, and will drop content off the edges. Taking this into account, iDVD has a 'TV Safe Area'. As long as you place your information into this area, you'll be safe.

Save as Favorite

Building up an autoplay theme library

Building a theme with an autoplay function is valuable, because there aren't that many in iDVD 4's theme sets. Saving your customised theme as a 'Favorite' would be wise because you can use it as a base for any future projects.

Accessing the Autoplay Well

Overhead disc view with Map view

Accessing autoplay is done by clicking on the new 'Map' view' function. Here you not only get an overview of your entire disc, but also the chance to drop elements into the 'Autoplay well' at the start of your disc.

Tutorial: Building a preload DVD sequence

One of the cool things about the new version of iDVD is its ability to run 'preload' sequences. If you ever wanted to give your own production an FBI-style warning, here's how...

Task: Create and build an autoplay sequence

Difficulty: Beginner to advanced

Time needed: 1 hour

Preload or 'Autoplay', as it's known in iDVD, is one of those options that doesn't initially strike you as being an essential ingredient in your iDVD project. But don't strike them off just yet – they can actually be an effective way of adding some pizzazz to your DVD menus.

Ever slid a DVD disc into your DVD player and sat through an FBI warning before the proper menu comes up? Or maybe you've experienced that really cool THX sound trailer at the start of your disc? These are 'preload' items – small sequence of pictures, movies or sound which kick in before the DVD menu code is read and booted up onto your screen. With iDVD 4, you can now incorporate these into your own discs. For a good example of a preload screen in action, have a look at the 'Marquee' theme in 'Preview' mode. It plays a section of film with a movie theatre getting ready to show the main feature. Neat, huh?

Creating your own 'Autoplays' is not only fun, it's also pretty easy to do. With a little creativity and imagination you can build innovative and impressive openers to your disc, which will impress your viewers and hopefully get you some praise!

We're going to show you how to create an 'Autoplay' sequence using static image slides, but here's a couple of other options which we will cover soon:

Movie preloaders: This is a small movie file compiled in iMovie or Final Cut Pro, which you can drop into your 'Autoplay well', and have anything you like welcome the viewer. Try an introduction from the director, or a message to relatives living far away. Be imaginative!
Main feature movie loaders: Use the 'Autoplay' function to play your entire movie straight off. No menu, no buttons to press, no hassles! This is effectively the same as playing a VHS disc.

1: Starting out in Photoshop

Our DVD preloader is to introduce a 'year in review' DVD disc. It'll take the form of a fun warning and some welcome screens. These are built in Photoshop.

2: Building slide files

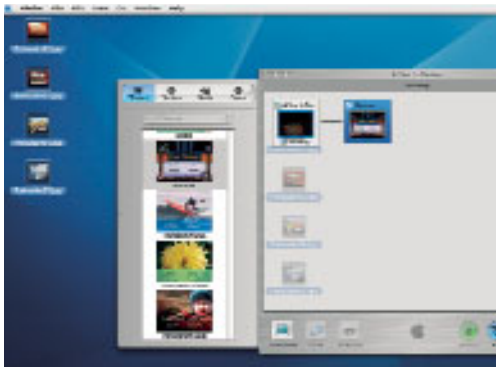
Build the slides you need for your preload at '720x640 dpi', carefully allowing for the 'TV Safe Area'. We've created four intro cards in total.

3: Order of service

Think about the what order the slides will appear. We've allowed for common elements on each slide so they will dissolve smoothly when in iDVD. Save as JPG.

4: Choose the right theme first

Open up iDVD and choose the autoplay theme that you want to use in your DVD disc. We've chosen 'Marquee' for its movie styling.

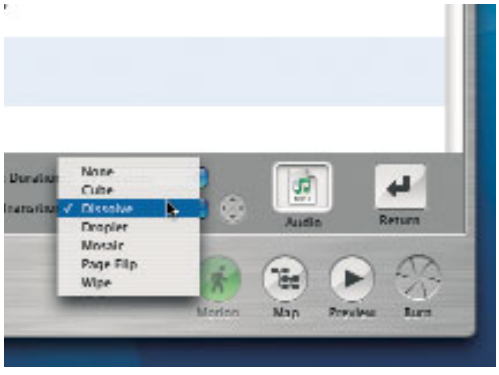


5: Drag cards to the Autoplay well

Click 'Map' view, and you'll find the 'Autoplay well', which is where you drag your slides. Double-click 'Autoplay' to open the slideshow options.

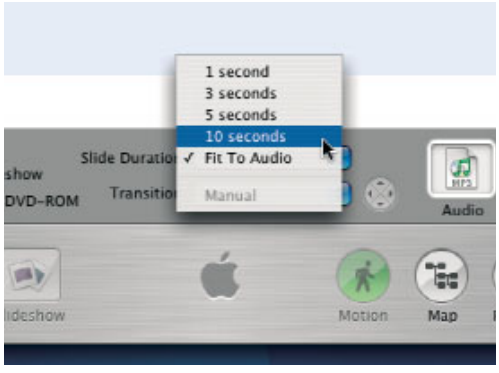
6: Slideshow settings

'Autoplay' is now treated exactly as a 'Slideshow', and has automatically become a 'Slideshow options' box. Here you set the timing and the order for slides.



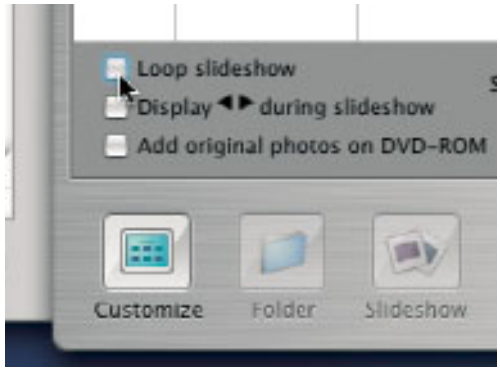
7: Set the transitions and add audio

Add audio to the slideshow and set the transition required. We've opted for 'Dissolve' because this gives a sense of class and professionalism.



8: Timing is everything

Want people to actually read your 'Autoplay'? It may sound a long time but anything up to 10 seconds may be needed for the eye to scan these preloaders.



9: Do not set to loop!

Whatever you do, DON'T set your slideshow to loop, because it will play over and over. Hit the 'Preview' button and watch that cool preload sequence!

Tutorial: Explore the new features of iTunes 4.5

To mark the first anniversary of the iTunes Music Store Apple has bequeathed unto us a new version of iTunes, Find out what a variety of new features can do for you here

Task: Get to grips with the new additions in iTunes 4.5

Difficulty: Beginner

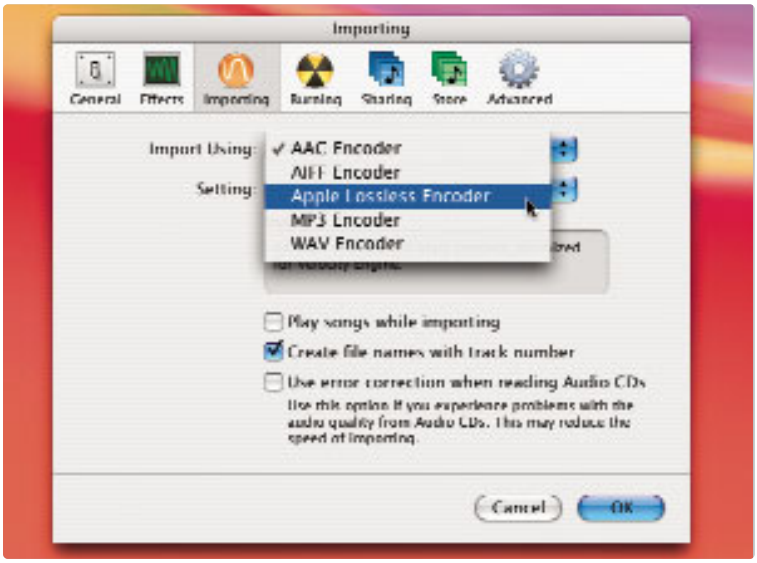
Time needed: 15 minutes

There's nothing quite like a new version of one of our favourite programs to get us excited and Apple's updates rarely disappoint. iTunes 4.2 was seriously dull though, wasn't it? Just making the iTunes Music Store available to those with an AOL screen name was barely worthy of a new release number! The good news is that Steve Jobs has made it up to us with the release of iTunes 4.5. This latest version of Apple's digital music jukebox software sports a new feature for generating and managing random playlists, the ability to create jewel case inserts for the CDs you burn and a new compression format to encode music with. There's also a fundamental change to the way the digital rights management system works. The previous version of iTunes allowed you to share digital music downloaded from the iTunes Music Store on a maximum of three computers and limited the number of times you could burn the same playlist to CD to a maximum of ten. Now you can share music on a maximum of five computers, although the number of times the same playlist can be burnt has been reduced to seven. Now we've got the technical gubbins out of the way, let's get on with the exciting stuff and take a look at those new features.

Party shuffle
Let iTunes be the DJ
No, not an embarrassing dance performed by an adult at a teenager's birthday bash, but a new playback feature that allows you to set up iTunes to generate random playlists that can still be edited on the fly and adjusted as you see fit.
Playlist changes
Digital rights management
The latest version of iTunes can be downloaded from www.apple.com/itunes and features changes to the number of playlists that can be burnt to CD. Before, you could burn the same playlist to CD a maximum of ten times, now you are limited to seven burns.
What's in store?
New music store features
A plethora of new features have been added to the iTunes Music Store and you will see the main ones highlighted here. New songs from Disney soundtracks, music videos and movie trailers are just some of the goodies waiting for you.

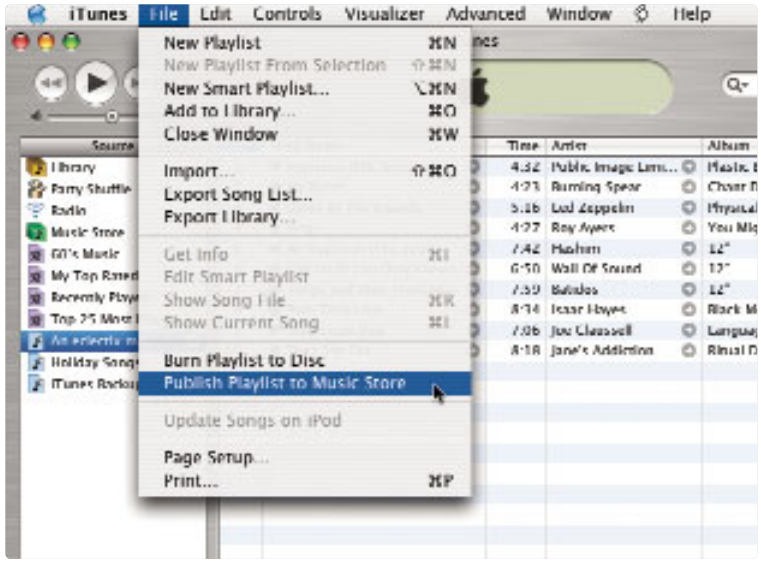
Step-by-step | iTunes 4.5 | New features in iTunes 4.5 uncovered

1: A lossless cause



If you like to rip music at the highest possible audio quality, Apple's new encoding format is the one for you. Apple Lossless encodes files at a similar sound quality to AIFF, but produces much smaller files. Watch out though, the format is not widely supported outside of iTunes.

2: Tell all the people



Itching to tell the Mac community about your music? Got an eclectic bag of songs you feel the world should know about? Then why not publish your playlist to the iTunes Music Store? Just highlight the playlist in question, click on the 'File' menu and scroll down to 'Publish Playlist to Music Store'

Those new iTunes Music Store features in full

iTunes 4.5 was launched to mark the first anniversary of the iTunes Music Store and has also been upgraded. The bad news for those outside the US is that there's still no date for the roll-out of the Music Store beyond US shores. The good news for US readers is that there are several natty updates to the store, some of which non-US based Mac fans can still enjoy.

1 iMix is where those playlists we showed you how to publish back in step two end up. The first one in the list has all the hallmarks (and crucially a name) of being uploaded by Steve Jobs himself. Browse other people's lists and give them a rating.

2 A new part of the Music Store strategy is to give away free songs. Check the Music Store home page regularly to see which artists are involved. At the time of writing, both Avril Lavigne and The Beastie Boys had been featured.

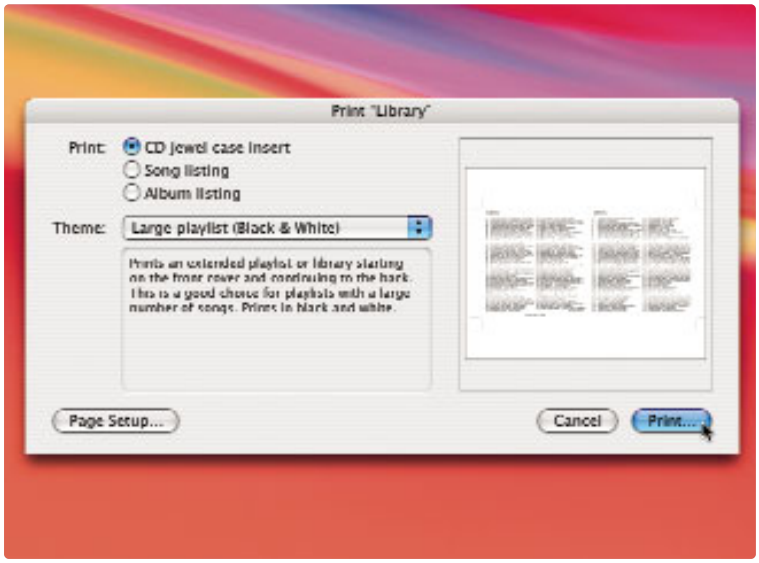
3 If you're the proud owner of a nice fat broadband connection, then you can give MTV the heave-ho and watch the latest music videos on the iTunes Music Store instead. All the videos play at one of two different sizes.

4 It's not just music trailers on the site – there are movie trailers too, in what appears to be a logical extension of Apple's popular QuickTime movie trailer downloads site. Again, you have a choice of what size to view them.

3: Do the party shuffle

Click the 'Party Shuffle' icon in the 'Source' window and iTunes will generate a random list from a particular playlist. Unlike the normal 'Shuffle' feature, you can change the order of tracks on the fly and add selections to the list. Use the menus at the bottom of the window to customise the playlists created.

4: Prints charming



The new CD printing feature is rudimentary to say the least, but it does allow you to quickly generate printouts of song lists and simple jewel case inserts that detail the playlist you've burnt to a CD. Turn over the page for a more in-depth tutorial on how this feature works.

Tutorial: Meet the new printing features in iTunes

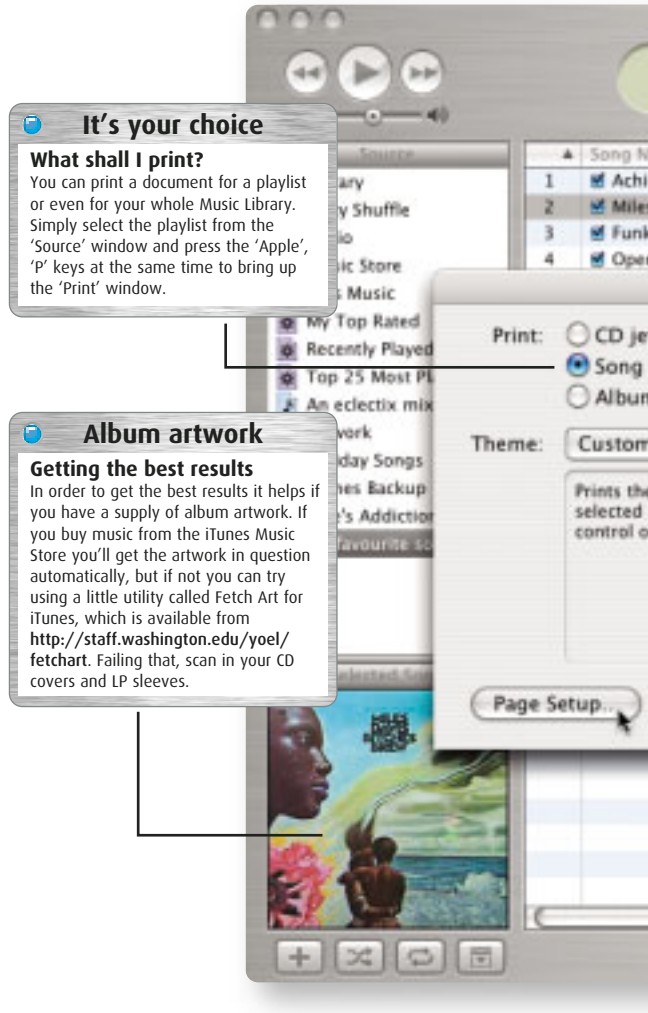
The latest version of iTunes includes printing for the first time. Here we show you how easy it is to print jewel case inserts and track listings

Task: Print jewel case inserts and track listings in iTunes 4.5

Difficulty: Beginner

Time needed: 15 minutes

One feature iTunes users have been screaming out for is the ability to print. Many of the program's rivals boast printing features that allow users to print off track listings, album catalogues and CD inlays, so it is with some relief that Apple has finally introduced this feature in iTunes 4.5. If we were to triumph the new print feature as a big rival to professional layout applications like QuarkXPress or InDesign we'd be fibbing. The print options in iTunes 4.5 are rudimentary, but they do a good job of creating functional and highly useful jewel case inserts and track lists with the minimum of fuss. And thanks to the Themes feature, Apple has also rather thoughtfully managed to cover all bases. This feature allows you to choose not only what type of printout you want to create, but to customise them for different purposes. Want to print a playlist for an audio CD of a copied album with that album's artwork on the front? No problem. Need to create an MP3 CD that has every album recorded by your favourite artist on it and a montage of the various album covers on the front? That's fine, too. You'll need to have artwork for your iTunes tracks and albums to get the most from the print feature, but once you've got that sorted it's all fairly straightforward, as we reveal below.

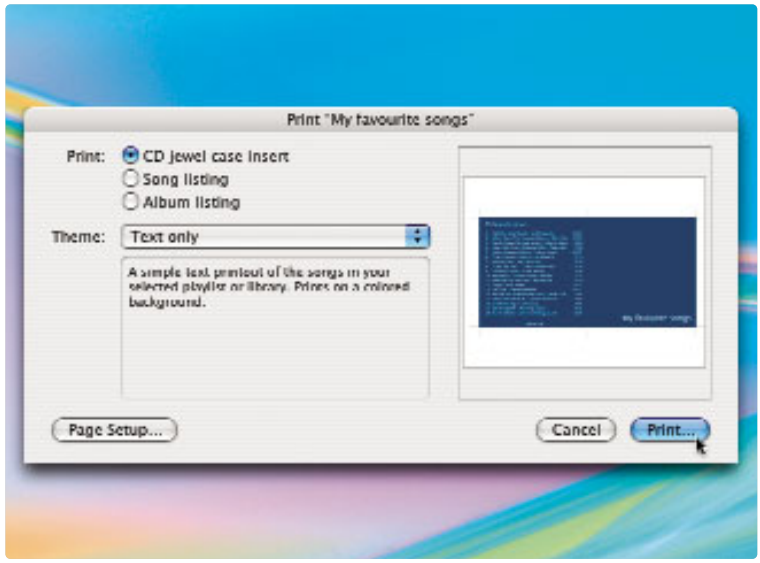

It's your choice
What shall I print?
You can print a document for a playlist or even for your whole Music Library. Simply select the playlist from the 'Source' window and press the 'Apple', 'P' keys at the same time to bring up the 'Print' window.
Album artwork
Getting the best results
In order to get the best results it helps if you have a supply of album artwork. If you buy music from the iTunes Music Store you'll get the artwork in question automatically, but if not you can try using a little utility called Fetch Art for iTunes, which is available from http://staff.washington.edu/yoel/fetchart. Failing that, scan in your CD covers and LP sleeves.
Print:
Theme:
Page Setup...

Step-by-step iTunes 4.5 Printing from iTunes 4.5

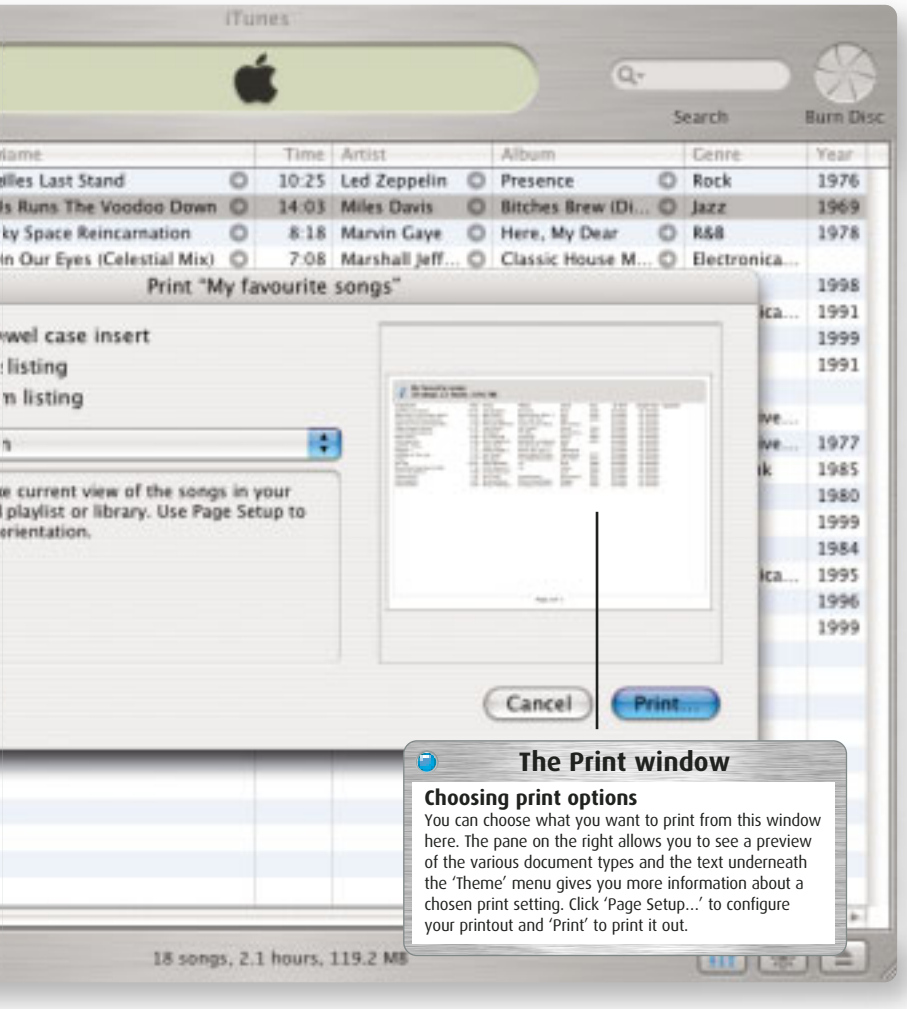
1: Printing from a playlist

Let's imagine you're printing an inlay for a CD of your favourite tracks. You can, of course, also select your entire Library, but here we're just sticking with a simple playlist. Highlight your playlist in the 'Source' window, click on the 'File' menu and scroll down to 'Print'.

2: The Print window


Print "My favourite songs"
Print: CD jewel case insert
Song listing
Album listing
Theme: Text only
A simple text printout of the songs in your selected playlist or library. Prints on a colored background.
Page Setup...
Cancel
Print...

The 'Print' window allows you to choose what type of document you want to create. Use the radio buttons at the top to select what you want to print – here we're going to a jewel case insert – and click on the 'Print' button. You'll see a preview in the window on the right.



The Print window

Choosing print options

You can choose what you want to print from this window here. The pane on the right allows you to see a preview of the various document types and the text underneath the 'Theme' menu gives you more information about a chosen print setting. Click 'Page Setup...' to configure your printout and 'Print' to print it out.

Picking the right print settings

As we've already seen, there are a number of different print options available in iTunes' new Printing features. Not only can you select what type of document you want to create, but you can also choose a theme for each print out. Here we showcase four recommended options for the four main types of print out you will want to create.

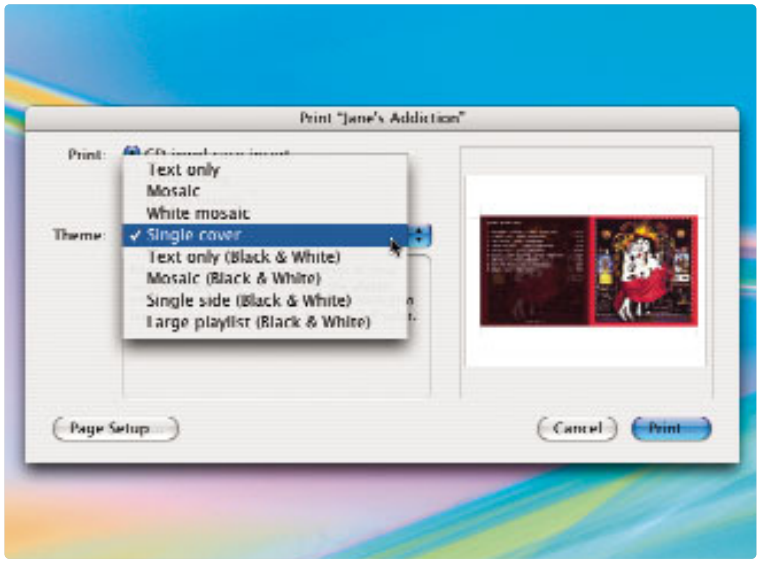
1 If you want to print out details of your entire Music Library, it's best to select the 'Song Listing' option. This will print out a sheet of paper (A4 is probably best) with details of all your tracks on.

2 If you want to create a printout of all the albums in your Library or a particular playlist, pick the 'Album Listing' option. This prints thumbnails of album artwork next to a listing if you have it.

3 Choose the 'CD Jewel case insert' to create printouts for compilations and single album CDs. By selecting the 'Mosaic' option from 'Themes' you can get different album artwork to tile on the front.

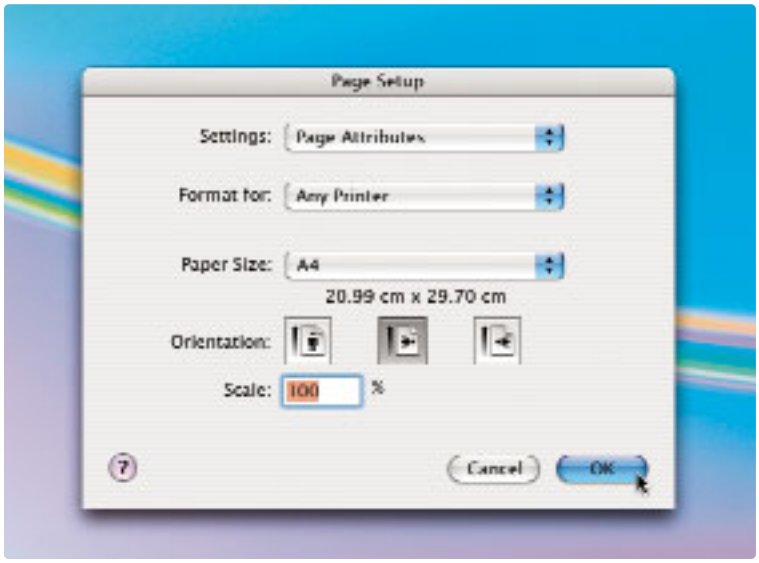
4 If you are creating a printout of your Music Library you can use the 'Themes' menu to choose how it is presented. If you choose 'Custom' it will print exactly as it appears in your iTunes window.

3: The Theme menu



Now click on the 'Theme' menu and choose a style for your jewel case insert. In this screenshot we're printing out a cover for a copied CD so we're selecting 'Single cover'. Experiment with the different options to see which one works best for your purposes.

4: Page Setup options



Once you've selected a theme, click on the 'Page Setup' button to choose how you want your document to print. The 'Page Setup' window will be familiar to anyone who has ever printed a document and allows you to choose a printer, paper size and orientation. Click 'OK when you are happy.

Tutorial: Organising your music in iTunes

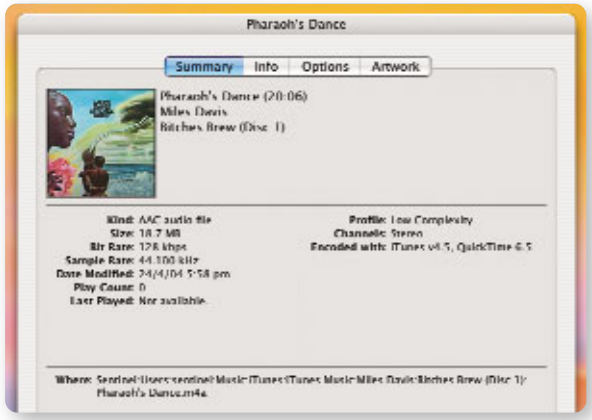
Stay in control of your growing collection of digital music with these expert organisational tips and tricks for your iTunes Music Library

Task: Consolidate your music library and edit song information

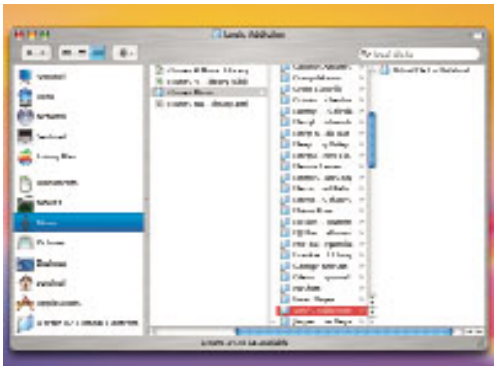
Difficulty: Intermediate

Time needed: 30 minutes

Once you've started importing music from CDs, the Web and even your old vinyl into iTunes, it's hard to stop. And things can quickly get out of hand. Unless you have the organisational skills of a librarian and the self-discipline of a Buddhist monk, your multitudinous music files will start to find their ways into various areas of your hard drive. If you've used another music player at some point, have transferred music from a backup or have imported music downloaded from the Web into iTunes using drag and drop, there's every chance that your music is in a mess. In this tutorial we show you how to stay on top of things by ensuring that all your music is stored in one place only and reveal the secrets power users employ to catalogue their music libraries.

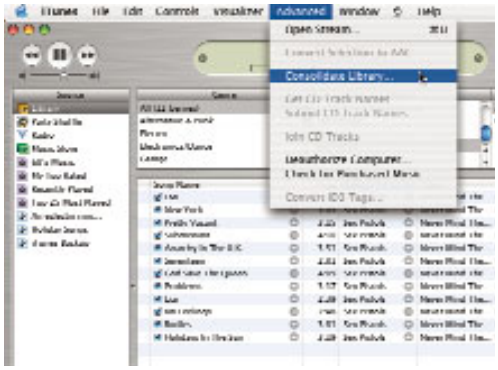


Step-by-step | iTunes 4.5 | Keeping your music organised



1: Your iTunes Music folder

All iTunes music will be stored in 'Your user account', 'Music', 'iTunes', 'iTunes Music'. Unless you have imported it in a different way, such as by drag and drop.

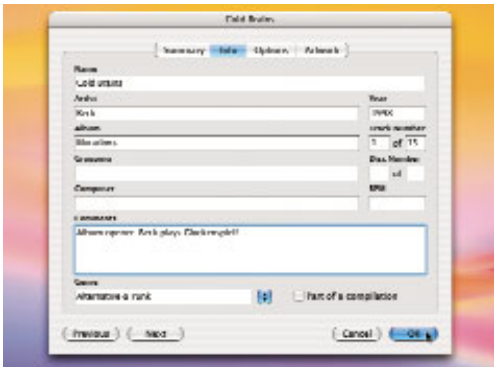


2: Consolidate your Music Library

Keeping music in the same folder makes it easy to back up. Click the 'Advanced' menu and select 'Consolidate Library...' to copy all songs into the same place.

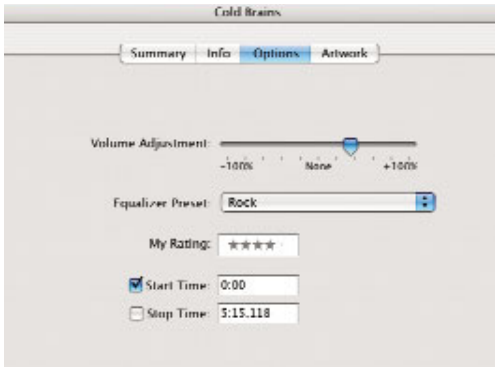
3: Staying organised

Adding song information prevents the nightmare of having millions of files called track01. Highlight a track and press 'Apple + I' to bring up this dialog box.



4: Adding song information

The first tab of the window just shows a summary, but click on the 'Info' tab and you can add as many details about the song in question as you like.



5: More advanced options

The often-overlooked 'Options' tab is incredibly useful. Here you can adjust the playback volume of a track, add an 'Equalizer Preset' and more.

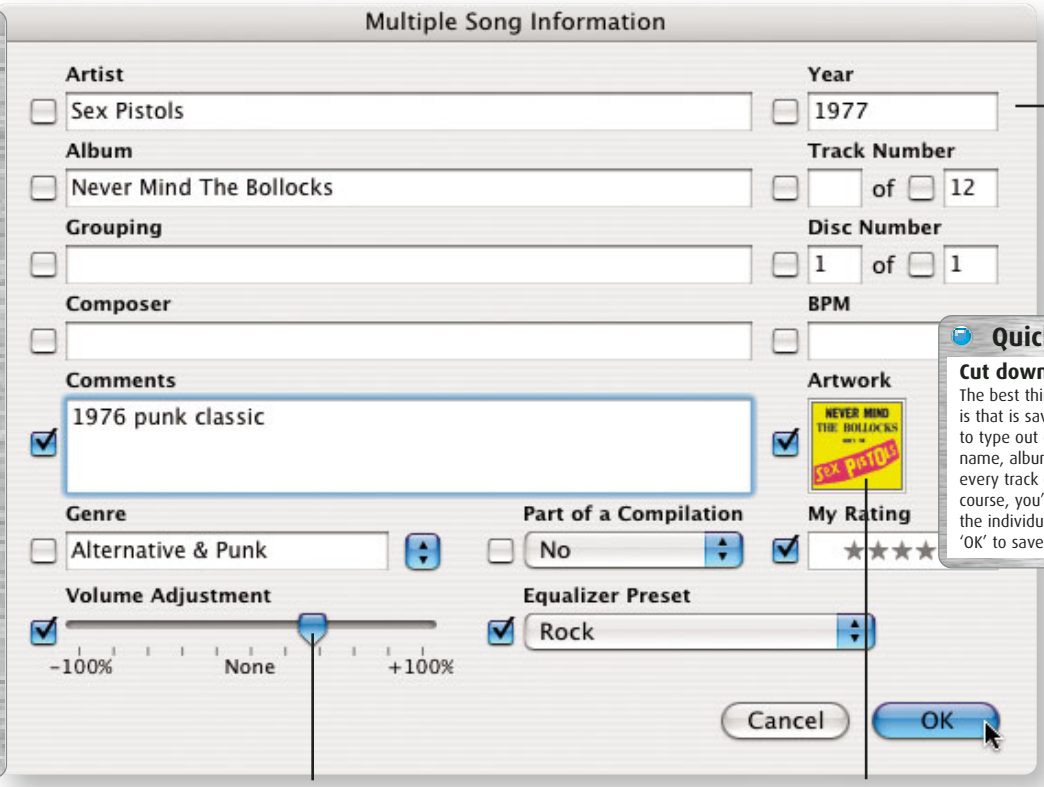
6: Adding artwork

The 'Artwork' tab lets you add album art and adjust the size it is displayed at. Use the 'Previous' and 'Next' buttons to edit other songs in your library.

The Multiple Song Information window

Knowledge Base: Keeping your file names under control

Do everything just the once
If you import songs from a CD-ROM without using iTunes' 'Get CD track names' feature and you don't add information manually, then you'll end up with tons of songs all named track01.mp3, track02.mp3 and so on. Because iTunes is a clever cookie it automatically changes the *actual file name* of the song you are editing the information of in iTunes at the same time. This saves you from having to do two lots of file renaming – one in iTunes and one in your iTunes Music folder. And every time you edit your song, iTunes automatically updates the file name. If you don't want this to happen just click on the 'Advanced' tab in the iTunes 'Preferences' dialog and uncheck 'Keep iTunes Music folder organized'.



Quick and easy

Cut down on your typing
The best thing about this window is that is saves you from having to type out details like the artist name, album name and year for every track on an album. Of course, you'll still have to name the individual tracks manually. Hit 'OK' to save settings.

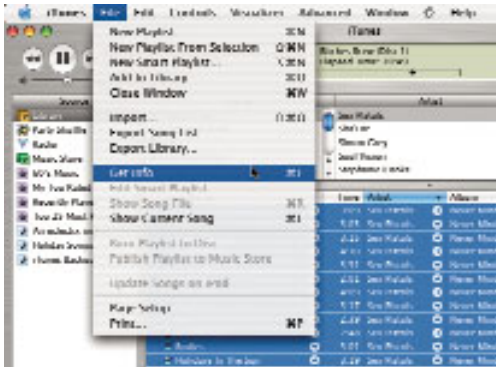
Powerful settings

Take control of your music
'Volume Adjustment' is a very useful option. Sometimes a CD will have been recorded quieter or louder than the others in your collection. Set the volume level for every track on an album by dragging this slider to the desired setting and checking the box.

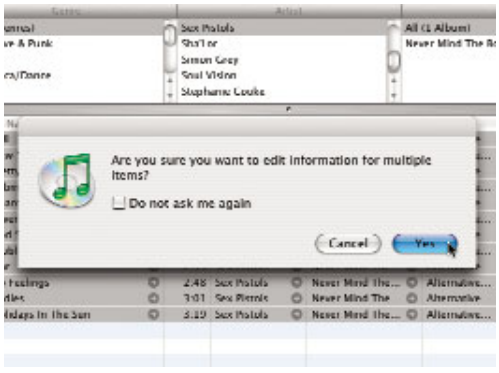
Cover me

Simple artwork addition
One of the most annoying things about artwork is that you have to add it for every track in an album. Not using this window you don't. Simply drag your artwork over the 'Artwork' window and check the box next to it. Hit 'OK' and it's done.

Step-by-step | iTunes 4.5 | Editing multiple song information



1: Highlight every album track
Here's a trick that saves you from adding details to every album track manually. Highlight every song in iTunes and select 'Get Info' from the 'File' menu.



2: Stick to your convictions
A dialog box will come up asking if you want to proceed. Of course you do, so click the. 'Yes' button and even check 'Do not ask me again' for good measure.

3: Start editing
The 'Multiple Song Information' window appears with a host of options for you to edit. See the annotation above for a breakdown of what it's all about.

Tutorial: Extend your iPod with iPod It

Find out how to download your email, all the latest news headlines and more onto your iPod with this cool iPod plug-in

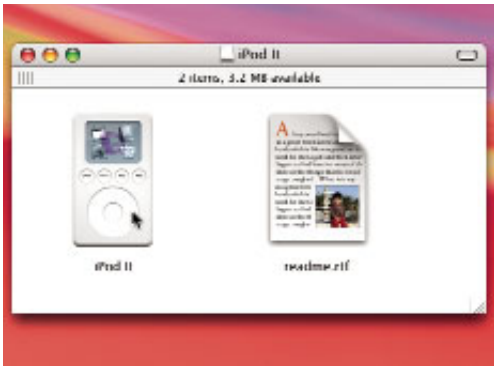
Task: Download email and news onto an iPod with iPod It

Difficulty: Intermediate

Time needed: 10 minutes

In addition to being the coolest digital music player on the planet, your iPod can also perform a whole host of other tricks. In previous issues we've looked at how it can store photos, record voice memos and sync with iCal to give you a music player and a PDA rolled into one. If you want to go any further than this then you'll need one of the many excellent third party iPod tools and one of the best we've found is iPod It. This simple program can perform several highly useful tricks, such as allowing you to sync your iPod with data from Microsoft Entourage, download emails from Mail so that you can read them on the move and even fetch the latest news headlines so that you can read them from your iPod's 'Notes' folder. You'll find a demo version on this issue's CD. It's a fully functional demo, but the automatic syncing feature only works if you pay $14.95 to register it.

Step-by-step iTunes Extend your iPod with iPod It

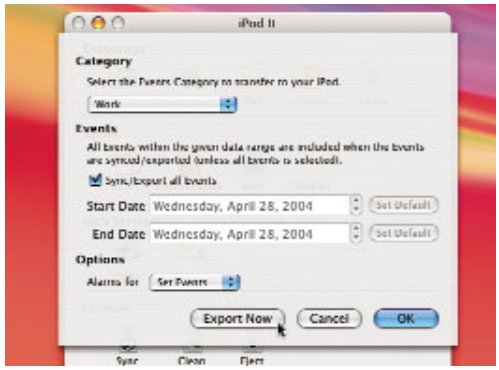


1: Download and install

Download iPod It from **www.zapptek.com** and install it on your Mac by dragging the application icon out of the installer and into your 'Applications' folder.

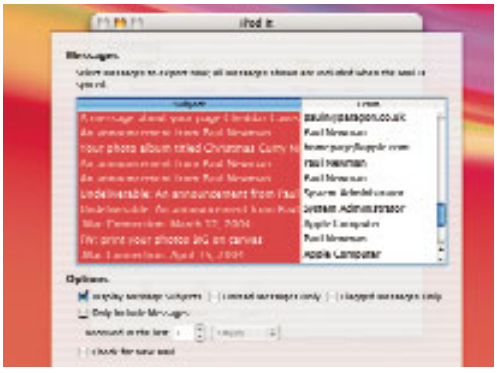
2: The iPod It interface

The interface is divided into sections: one for Entourage, one for Apple software, one for Web services and one for Utilities. Click the 'Events' button under 'Entourage'.



3: Sync your iPod with Entourage

iPod It is compatible with Entourage. Download your calendars to your iPod by picking 'Category', checking 'Sync/Export all events' and hitting 'Export Now'.



4: Store email from Mail

Click the 'Mail' button to transfer emails to your iPod. Use the bottom options to choose what is transferred. Email will appear in the 'Notes' folder of your iPod.

5: And here is the news

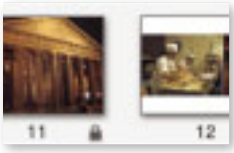
Click 'News' under 'Web Services'. Select a 'News Region' and the type of news you want. Hit 'Export Now' to download headlines to your 'Notes' folder.

6: Essential maintenance

Along with putting stuff on your iPod, iPod It can also take it off. Simply click on 'Clean' under 'Utilities', select what you want to remove and hit 'OK'.

Tutorial: Create a stunning photo book

Apple has finally made photo book ordering available to UK Mac users. *iCreate* shows you how to use the service to design a breathtaking record of a special occasion or event



Task: Design and order an iphoto photo book

Difficulty: Expert

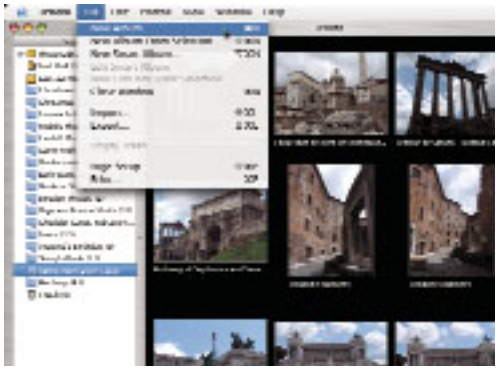
Time needed: 100 minutes

It's taken absolutely ages for Apple to bring iPhoto's photo book ordering service to UK Mac users, but it's finally here and we have to admit that, having tested it, *iCreate* is pretty impressed with the end results. The service allows you to arrange a selection of your favourite photos into a special layout and then order a linen-bound book of prints. It's a great way to preserve photos for posterity, but it ain't cheap. It costs £19.96 (inc VAT) for a simple 10 page book and then roughly £2.50 for every extra page thereafter. Apple claims that delivery only takes 3-4 days, although it took just over one week for our book to arrive. Read on as we show you how to turn digital images of a special occasion or even your photographic portfolio into a stylish and impressive photo book.

Step-by-step | iPhoto | Design a photo book

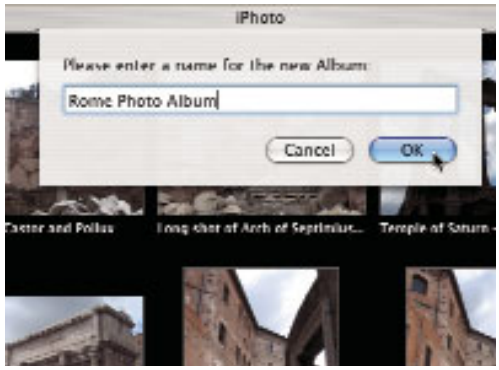
1: Open iPhoto

We'll begin, logically enough, by firing up iPhoto. Launch the program by clicking 'iPhoto' in the 'Dock' or double-click the icon in your 'Applications' folder.



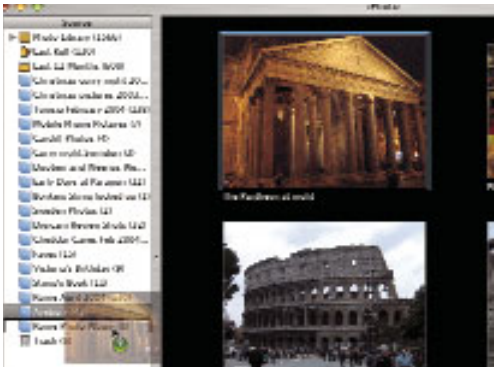
2: Create a new album

The best way to create a photo book is to make a new photo album first. Click on the 'File' menu and scroll down to 'New Album...'.



3: Give it a name

A dialog box will drop down from the top of the main iPhoto window. Enter a suitable name and then click on the 'OK' button.

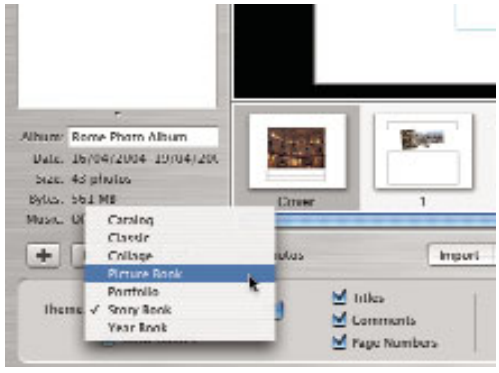


4: Choose your photos

Add the photos you want to use by dragging and dropping them into the new album. Pick as many as you like, but keep an eye on the price!

5: Organize it

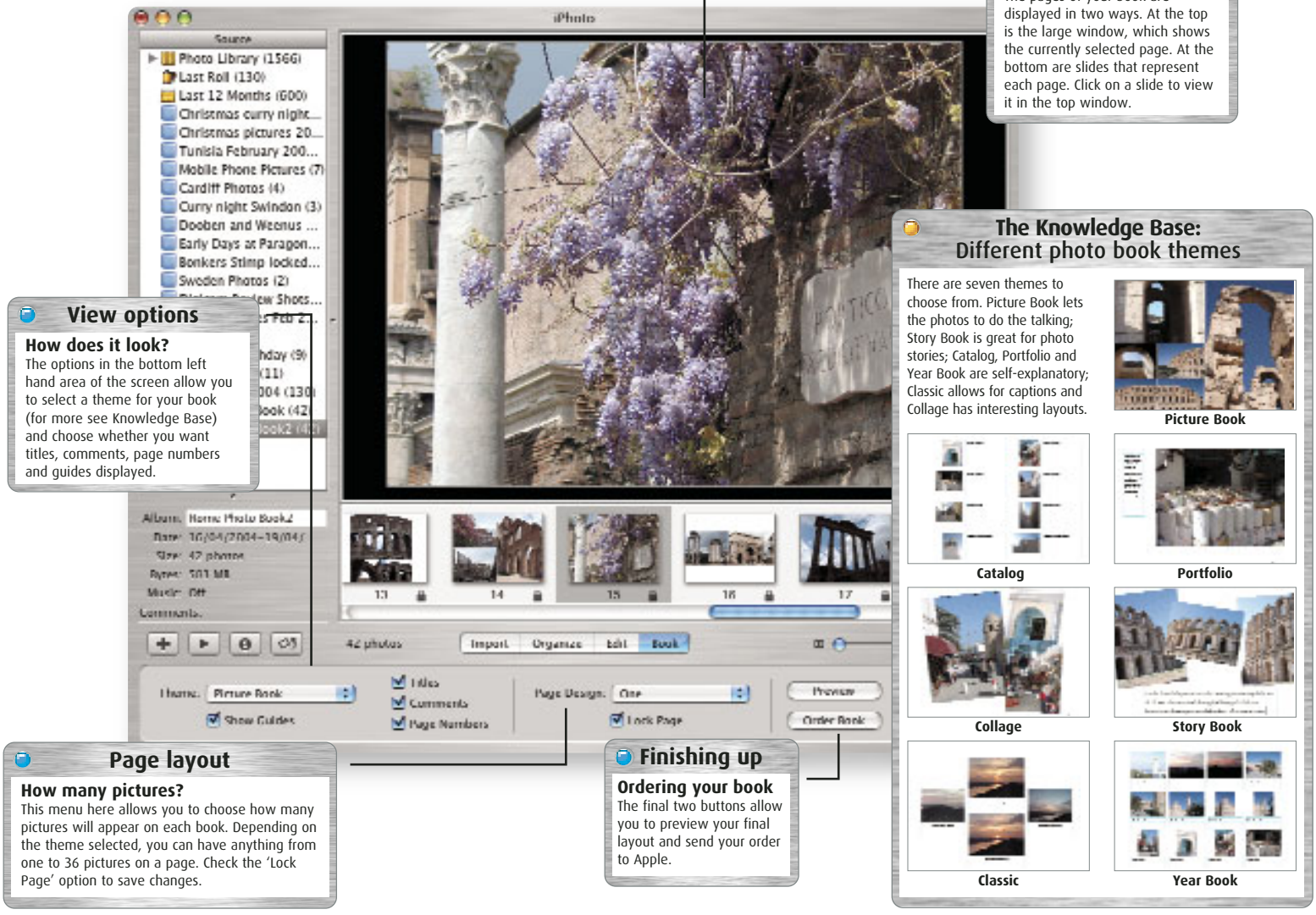
Arrange your photos into the order you want them to appear in the photo book – you can change this later if necessary – and hit the 'Book' button.

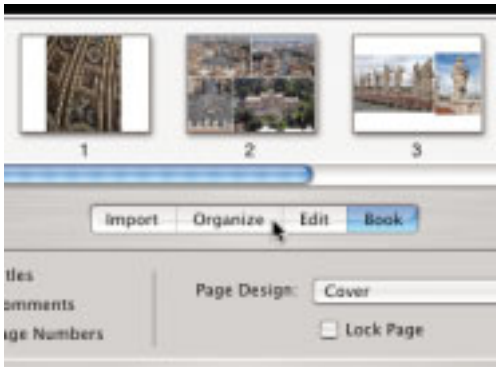


6: Pick a theme

Now it's time to choose a theme for your book. Click on the 'Theme' drop-down menu and pick a style – screenshots of each are on the next page.

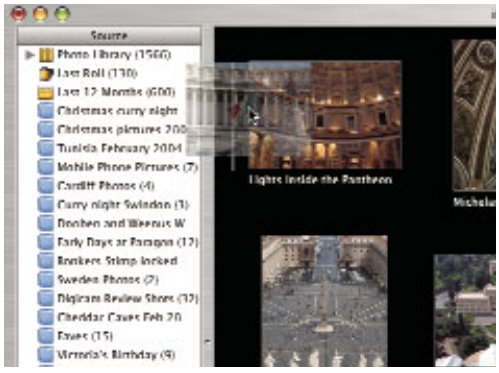
The Photo Book window explained


Book pages
Previewing the layout
The pages of your book are displayed in two ways. At the top is the large window, which shows the currently selected page. At the bottom are slides that represent each page. Click on a slide to view it in the top window.
View options
How does it look?
The options in the bottom left hand area of the screen allow you to select a theme for your book (for more see Knowledge Base) and choose whether you want titles, comments, page numbers and guides displayed.
The Knowledge Base: Different photo book themes
There are seven themes to choose from. Picture Book lets the photos to do the talking; Story Book is great for photo stories; Catalog, Portfolio and Year Book are self-explanatory; Classic allows for captions and Collage has interesting layouts.
Picture Book
Catalog
Portfolio
Collage
Story Book
Classic
Year Book
Page layout
How many pictures?
This menu here allows you to choose how many pictures will appear on each book. Depending on the theme selected, you can have anything from one to 36 pictures on a page. Check the 'Lock Page' option to save changes.
Finishing up
Ordering your book
The final two buttons allow you to preview your final layout and send your order to Apple.



7: Design your book

The numbered slides show the arrangement of your book. There's no need to stick with this, though. To change the order images appear, hit 'Organize'.

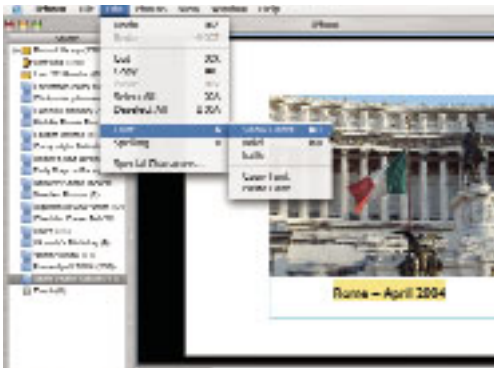


8: Making arrangements

To set a cover image for your book, drag the photo you want to use to the start of your album. Tweak things in 'Organize' view for the best results.

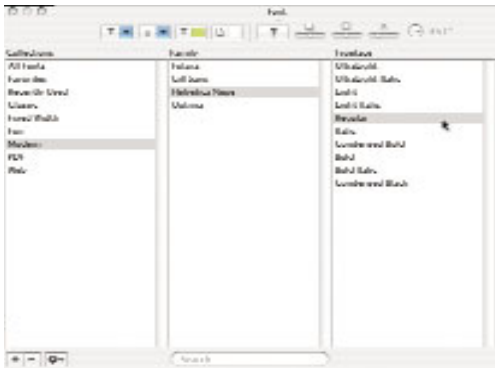
9: Add some text

Depending on the book style, there will be text areas where you can type titles and captions. Click in the blue guides to make the text areas active and type.



10: Customize the text

Don't be constrained by the default typefaces. Change them by clicking on the 'Edit' menu and scrolling down to 'Font', 'Show Fonts'.

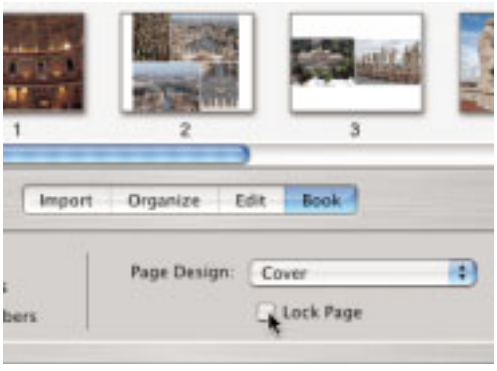


11: Pick a new font

When the 'Font' window opens, you can pick a new font by clicking through the options. Experiment with different typefaces to find one with the right flavour.

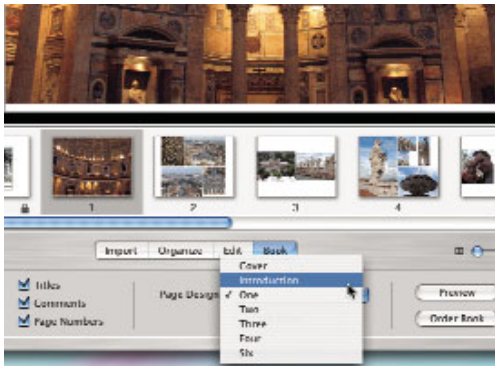
12: Changing font weights

The text formatting options in iPhoto are fairly basic, but at least you can make text bold or italic by clicking the 'Edit' menu and scrolling down to 'Font'.



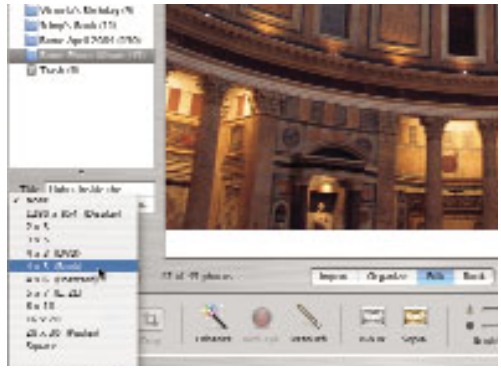
13: Finish the cover

Once you've finished designing the cover of your book, click in the 'Lock Page' checkbox to prevent the page from being altered by careless mouse clicks.



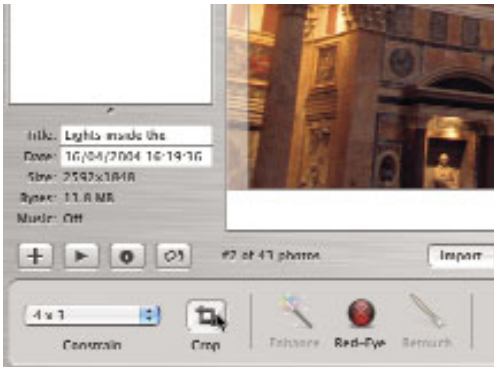
14: Design the pages

It's time to design the rest of the pages. The default layout is rarely satisfactory, so use the 'Page Design' menu to choose the amount of images on each page.



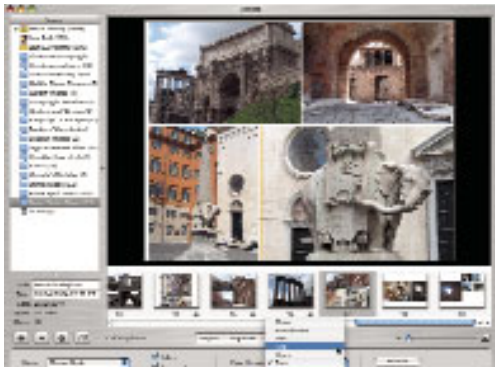
15: Set the right aspect ratio

Any images that don't fit perfectly need to be cropped in 4x3 ratio. Do this by clicking the 'Edit' tab and picking '4 x 3 (Book)' from the 'Constrain' menu.



16: Crop the image

iPhoto places crop markings on your image where it thinks it should be cropped. Drag the bounding box to get the best results and click on 'Crop'.



17: Continue the design

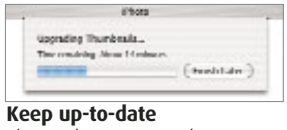
Work through the rest of your design, using the 'Organize' and 'Edit' buttons regularly to tweak the order of the images and adjust their aspect ratios.

18: Changing page orders

Changing the order of your pages is easy. Drag the slide you want to move to a new location, just as you might drag a photo in a photo album.

The Order Book window explained

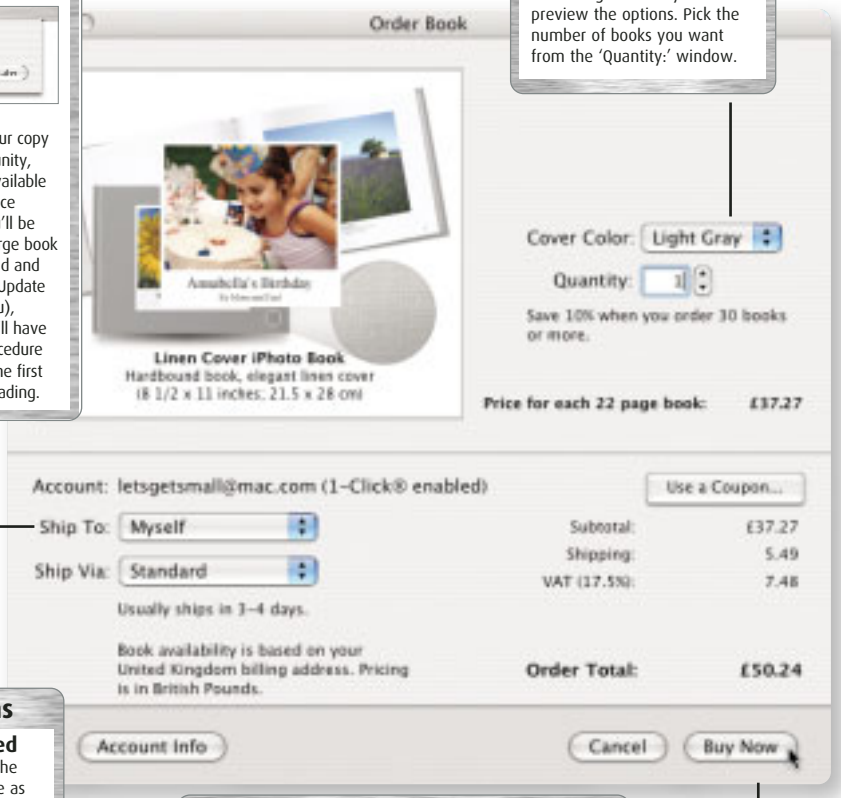
Knowledge Base: Get the latest version



Keep up-to-date
It's a good move to upgrade your copy of iPhoto at the earliest opportunity, iPhoto 4.0.1 has just become available and provides several performance enhancements – something you'll be needing if you are creating a large book with large image files. Download and install the update via Software Update (accessible via the 'Apple' menu), although bear in mind that you'll have to go through the laborious procedure of upgrading your thumbnails the first time you load iPhoto after upgrading.

Colour choice

Pick a colour
Use this drop-down menu to pick a colour scheme for your book. The image on the right will change so that you can preview the options. Pick the number of books you want from the 'Quantity:' window.


Order Book
Linen Cover iPhoto Book
Hardbound book, elegant linen cover
(8 1/2 x 11 inches; 21.5 x 28 cm)
Cover Color: Light Gray
Quantity: 1
Save 10% when you order 30 books or more.
Price for each 22 page book: £37.27
Account: letsgetsmall@mac.com (1-Click® enabled)
Use a Coupon...
Ship To: Myself
Ship Via: Standard
Usually ships in 3–4 days.
Book availability is based on your United Kingdom billing address. Pricing is in British Pounds.
Subtotal: £37.27
Shipping: 5.49
VAT (17.5%): 7.48
Order Total: £50.24
Account Info
Cancel
Buy Now

Shipping options

Signed, sealed delivered
Use the first menu to choose the shipping address. You can save as many different delivery addresses as you like at the Account sign up stage so that you can have books delivered to friends and family. The second menu allows you to pick 'Express' or 'Standard' shipping (the only options available to UK users).

Payment time

Splashing the cash
The cost of your book is displayed at the bottom. The more pages you have, the more expensive your book will be. If this is too steep, cancel the order and remove some pages. Hit 'Buy Now' when you are ready to go.

Signing up for an Apple account

Before you order your book, you need to sign up for an Apple account. If you have a .Mac address or an existing Apple ID, this will be a relatively painful process. If not, you will need to create one. Once you've done that, follow the steps below.

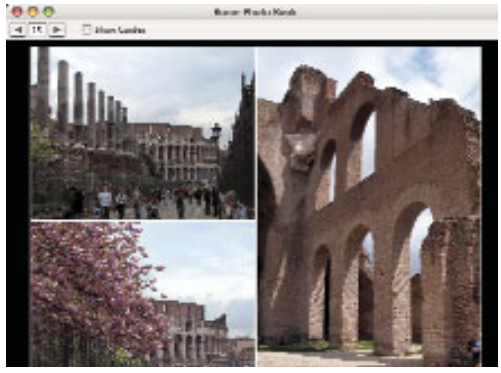
1 Type in your Apple ID and your password and hit the 'Sign In' button to get started.

2 Create an Apple account by entering your ID and some security details. Click 'Step 2'.

3 Fill in your billing details and add your credit card details. Hit 'Step 3'.

4 Choose the shipping address. You can save more than one and choose a default.

19: Finishing up
The best book layout use a variety of different page layouts and have the best images on single pages for impact. When you are done, hit 'Preview'.

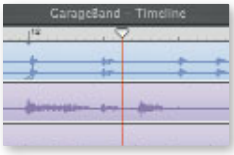


20: Previewing your book
The 'Preview' mode is totally pointless, in all honesty, but if you want to use it you can click through your pages by using the arrows at the top.

21: Order your book
Once you are happy with the layout, click the 'Order Book' button. Now refer to the annotation above to see what happens next.

Tutorial: Working with the Timeline

The Timeline is not just 'the place where tracks go'; it can actually allow you a lot of creativity. Here's how it works

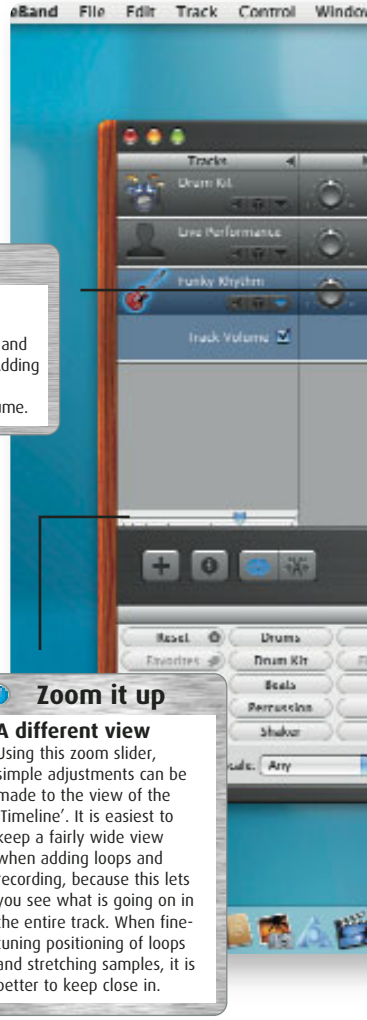


Task: Learn tricks and tips for using the 'Timeline'

Difficulty: Beginner

Time needed: 15 minutes

The 'Timeline' is the first thing you see when you open up GarageBand – a big white space rather like a blank canvas waiting for you to create your art. By either dropping loops directly onto the 'Timeline' or by creating real or software instrument tracks, this is where your songs take shape. Of course, once something is present on the 'Timeline', either a recording, a loop, or a sample, it can be dragged about and shrunk and stretched to match your creative vision. This is the 'Timeline' in basic terms, but what we want to look at here is how you can make working with this unsung hero of the sequencing world that little bit better. After all, using the 'Timeline' is one thing – taking advantage of the tools and settings that may otherwise go unnoticed is another. Two such items that often get overlooked are the 'Playhead' lock controls and the 'Snap to grid' function, which we will look at in more detail here. We will then progress to the wonders of slicing up recordings and loops to give you a much more rounded view of the 'Timeline' world and all its features. By the time you have finished reading this tutorial, you'll not only have learnt new GarageBand skills, but found some new ways of working.



Automation lines

Taking the automated route

Also available on the 'Timeline' are 'Track automation channels', which drop down from the main track bars and run across the 'Timeline' below the respective track. Adding control points and adjusting the height of the line at various points in the song can then automate the volume.

Knowledge Base: Renaming tracks

Always know where you are

With a complicated 'Timeline', some of the titles GarageBand gives tracks can be very confusing. It is at this point you may want to start naming the tracks yourself. Doing it is very simple, simply click on the track to highlight it and then type into the box that appears in the region section of the Wave or MIDI Editor at the bottom of the screen.

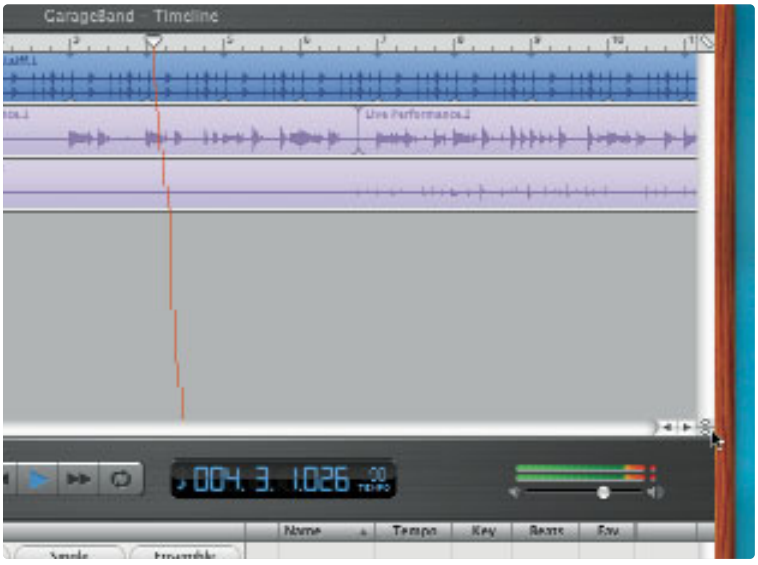
Zoom it up

A different view

Using this zoom slider, simple adjustments can be made to the view of the 'Timeline'. It is easiest to keep a fairly wide view when adding loops and recording, because this lets you see what is going on in the entire track. When fine-tuning positioning of loops and stretching samples, it is better to keep close in.

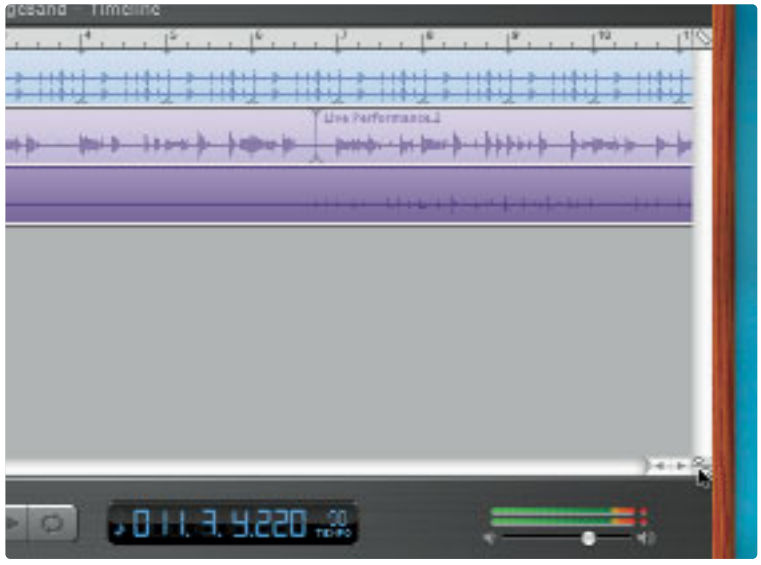
Step-by-step | GarageBand | Get more from the Timeline

1: Playhead buttons

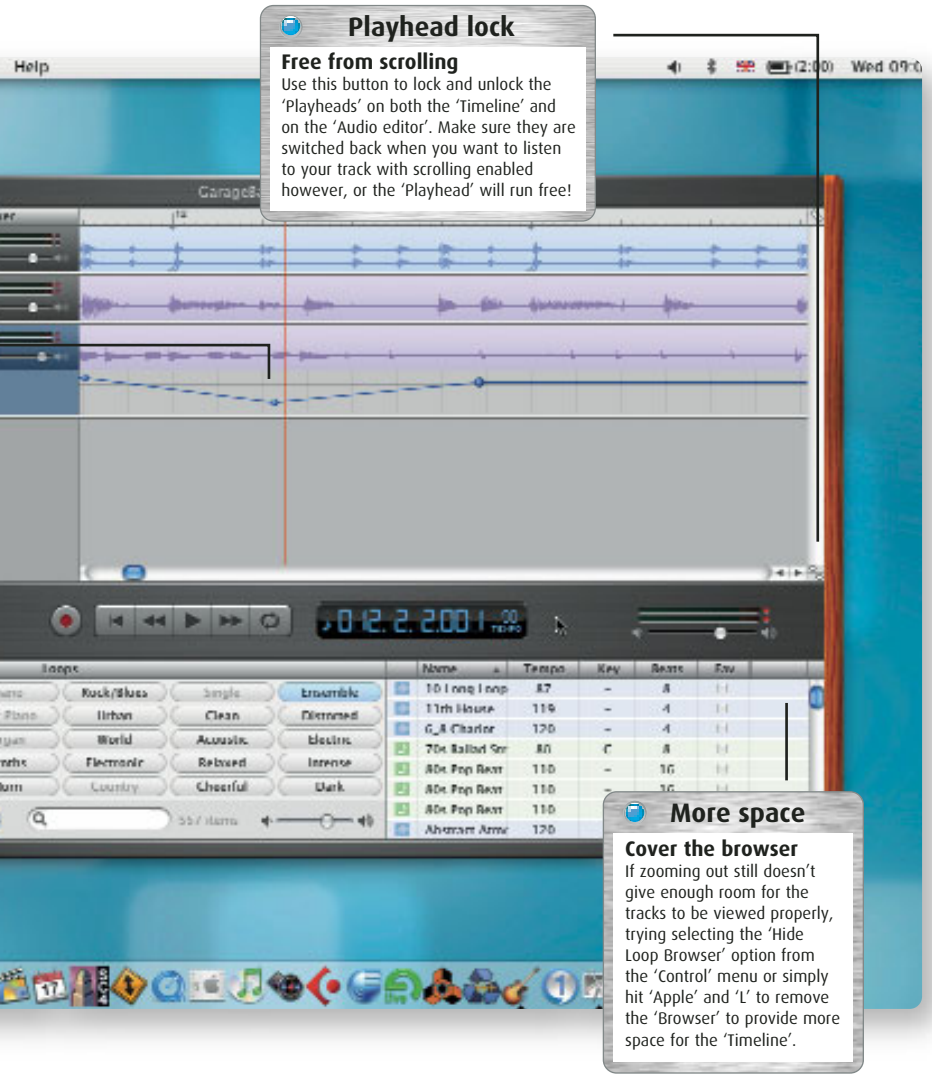


In the bottom right-hand corner of the 'Timeline' are two downward pointing arrows that indicate the 'Playheads' are locked. This means that when the 'Playhead' (the line that follows your song as it plays) reaches the edge of the 'Timeline', it will drag the display with it.

2: Unlocked the Playhead

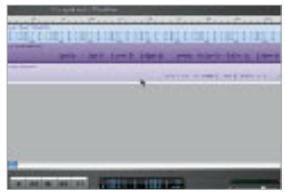


Click on the downward pointing arrows to move them apart and unlock the 'Playhead'. You will now see that when the 'Playhead' reaches the edge of the 'Timeline', it disappears off the screen instead of scrolling. This is handy for any time when you want to work on other areas of the track during playback.


Playhead lock
Free from scrolling
Use this button to lock and unlock the 'Playheads' on both the 'Timeline' and on the 'Audio editor'. Make sure they are switched back when you want to listen to your track with scrolling enabled however, or the 'Playhead' will run free!
More space
Cover the browser
If zooming out still doesn't give enough room for the tracks to be viewed properly, trying selecting the 'Hide Loop Browser' option from the 'Control' menu or simply hit 'Apple' and 'L' to remove the 'Browser' to provide more space for the 'Timeline'.

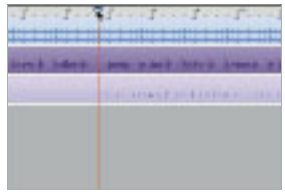
Slice up your track's elements

If you are working with audio recordings, especially those that run the duration of your track, you could end up with quite long and unwieldy elements on the 'Timeline'. Slicing them into smaller chunks makes them a lot more manageable and also makes them capable of being dragged across the 'Timeline' as individual loops. Here's how...



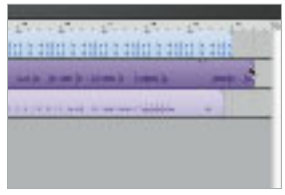
1 Splitting a track into smaller sections can help out with editing and track positioning further down the line. Here we have a set of guitar and vocal recordings that could do with being trimmed into more manageable chunks.

2 Find the point where you want to divide your track into two sections and place the 'Playhead' over it. Make sure this does not dissect audio, because it will split the recorded music as well as the tracks.

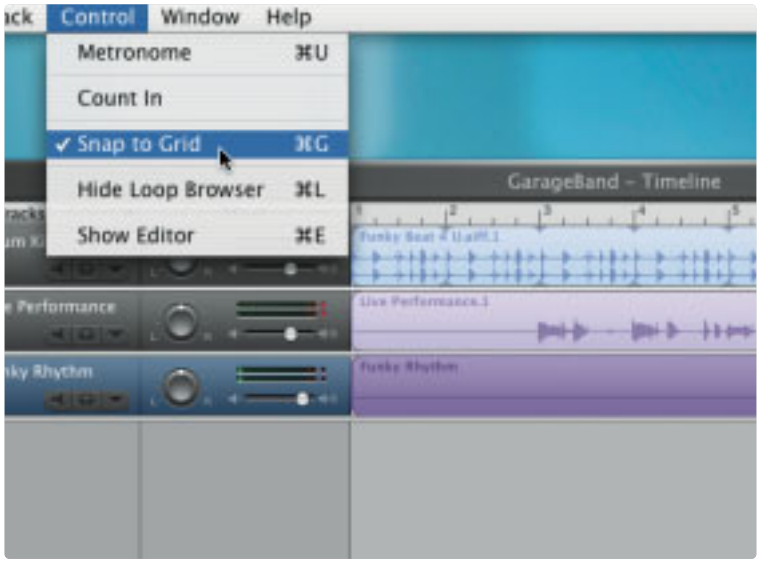


3 From the 'Edit' menu, select 'Split' or alternatively hit 'Apple', 'T' to slice the recording at the chosen point. The track will now be split into two sections which can be moved independently of one another.

4 With the newly sliced file, the audio can be dragged and repeated across the 'Timeline' just like audio loops. To do this, hover the cursor over the end of the section and wait for the curved arrow to appear. Click and drag to your heart's content.

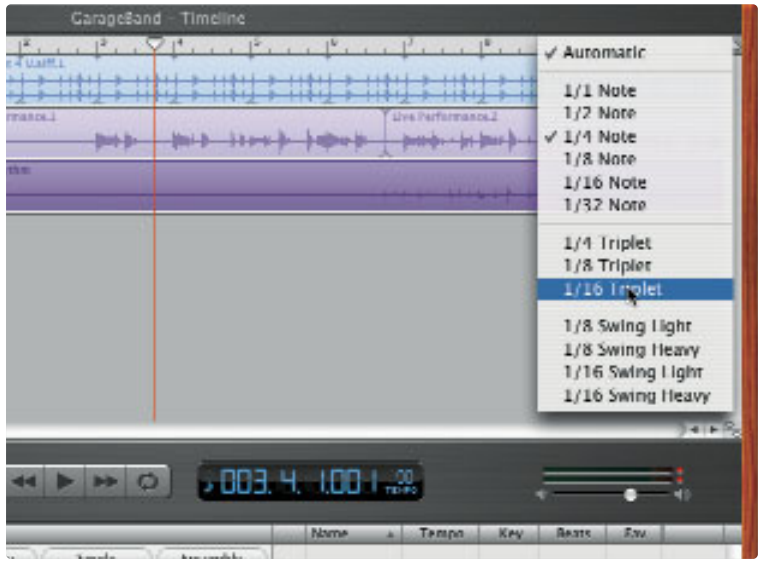


3: Snap to Grid



From the 'Control' menu, select 'Snap to Grid'. This will snap all the items on your 'Timeline' to the beat ruler. So, when you drop samples onto the 'Timeline', record tracks, resize loops or move the 'Playhead', they will all snap to the nearest grid point in the background.

4: Set the grid



If you find that the elements on your 'Timeline' are snapping to the wrong points or don't fit with your song's tempo, try clicking the ruler at the top right of the 'Timeline'. This sets the the grid to snap things to 1/8 notes, 1/16 notes and many other notes and signatures.

Tutorial: Mixing a track in GarageBand

A heavenly mix is one where all the instruments can sing their own tune without invading on another instrument's territory. Learn how to master mixing here

Task: Learn how to mix your tracks like a pro

Difficulty: Intermediate

Time needed: 20 minutes

The best way to visualise mixing is to think of an orchestra. All the instruments aren't just slapped into one position – if they were the subtle sounds of each would be lost. This is due to the frequencies of each note from each instrument. The actual note being played will sound the same on any instrument – it is the sub-frequencies that give the alterations in tone. In recorded music, these sub-frequencies will conflict with each other when played in close proximity in the stereo field. The aim of mixing is to position each individual track within the stereo field to prevent clashes. Here we will reveal several tips and tricks that will help you to achieve a decent, well-balanced mix and should make your music sound like a professional production in no time.

Step-by-step | GarageBand | Mix your tracks like a pro

1: On the right track

Here we have simple arrangement of tracks that make up a rock song. At the moment no mixing has been applied, making it rather muddled as well as flat.

2: Deep pan

Our first step is to position the tracks in the stereo field using the 'Pan' controls. Here we are moving the 'Pan' knob to position the rhythm guitar slightly left of centre.

3: More pan

We have also moved the lead guitar and bass to the right of centre, strings and backing vocals further to the left, and left the drums and vocals in the middle.

4: String sting

Another crucial part of a mix is setting the volume level of each track. Our string section overpowers the backing vocals and other sounds, so it needs to be reduced.

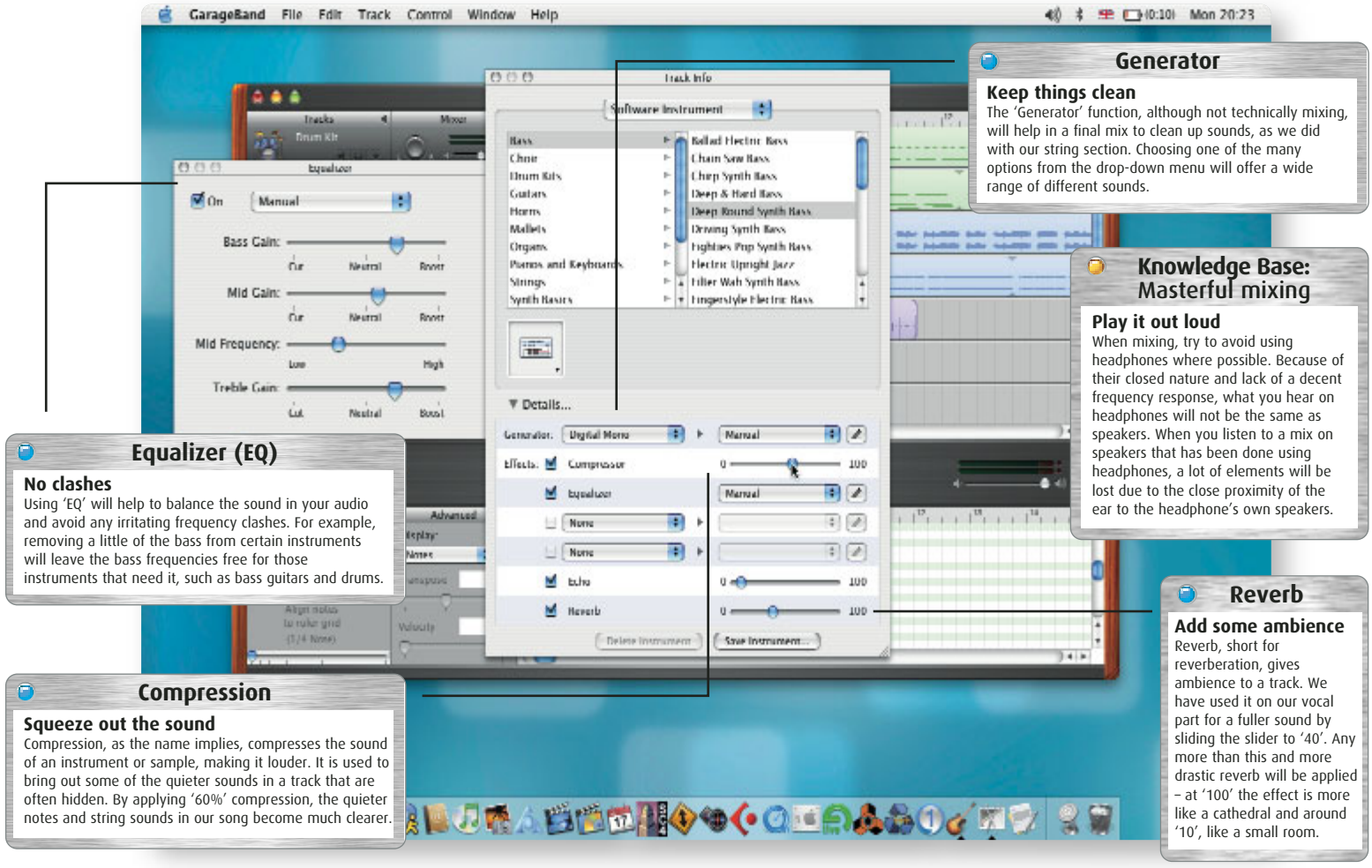
5: String transition

Using the slider on the track bar, adjust the track level so the vocals can be heard over the strings. We have increased the backing vocal volume in the same way.

6: String transition

Now the chord changes are hard to pinpoint. From the 'Track Info' menu on the 'String' track, we have added a ping pong effect to add more definition.

Mix your tracks to perfection



Generator

Keep things clean

The 'Generator' function, although not technically mixing, will help in a final mix to clean up sounds, as we did with our string section. Choosing one of the many options from the drop-down menu will offer a wide range of different sounds.

Knowledge Base: Masterful mixing

Play it out loud

When mixing, try to avoid using headphones where possible. Because of their closed nature and lack of a decent frequency response, what you hear on headphones will not be the same as speakers. When you listen to a mix on speakers that has been done using headphones, a lot of elements will be lost due to the close proximity of the ear to the headphone's own speakers.

Equalizer (EQ)

No clashes

Using 'EQ' will help to balance the sound in your audio and avoid any irritating frequency clashes. For example, removing a little of the bass from certain instruments will leave the bass frequencies free for those instruments that need it, such as bass guitars and drums.

Compression

Squeeze out the sound

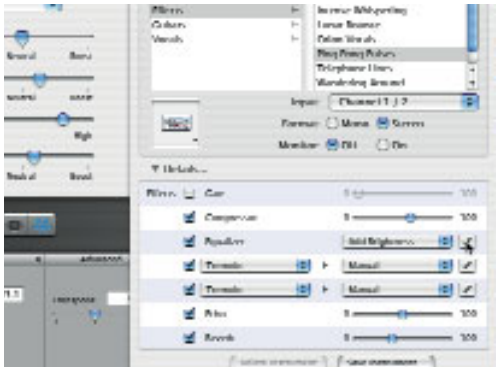
Compression, as the name implies, compresses the sound of an instrument or sample, making it louder. It is used to bring out some of the quieter sounds in a track that are often hidden. By applying '60%' compression, the quieter notes and string sounds in our song become much clearer.

Reverb

Add some ambience

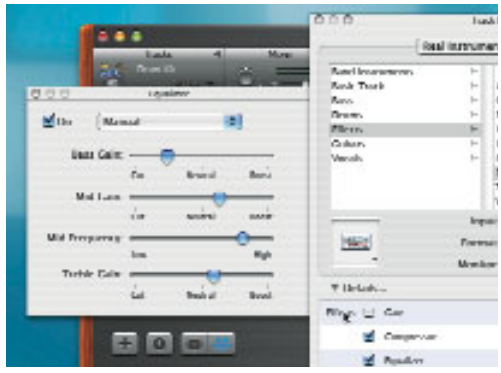
Reverb, short for reverberation, gives ambience to a track. We have used it on our vocal part for a fuller sound by sliding the slider to '40'. Any more than this and more drastic reverb will be applied – at '100' the effect is more like a cathedral and around '10', like a small room.

Step-by-step | GarageBand | Altering bass frequencies in your track



1: Pick the instruments

To get rid of bass in your track, select the instruments, open the 'Details' menu for each track and click the pencil icon next to the 'Equalizer' menu.



2: Reduce the gain

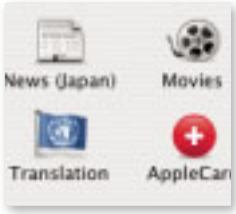
On each track in turn, bring down the 'Bass Gain' slider to between 'Neutral' and 'Cut'. Listen to the track while doing this to avoid removing more than desired.

3: Make it rich

Now open the 'EQ' window for the tracks you wish to boost the bass of. Slide the 'Bass Gain' slider up just above 'Neutral' to give them a far richer sound.

Sherlock: Interface explained

OS X's Sherlock application is your gateway to a world of powerful and useful information. All you need to get the most from it is an Internet connection and this guide...



Task: Use Sherlock to find information on the Web

Difficulty: Beginner

Time needed: 60 minutes

Sherlock is one of the most useful programs on your Mac and provides you with quick and easy access to an interesting and varied collection of Web-based 'Channels'. Each Channel is dedicated to a specific task, such a searching the Web or tracking share prices, but several third party Channels can be added to the list supplied by Apple. Sherlock is a US-centric application, which means that the Stocks information comes from the Dow Jones, the phone book is the US edition of Yellow Pages and the movie Channel is for Stateside users only. However, people based outside the US can still use the Web search, Flights, Translation and Apple Care Channels. In order to use Sherlock you must be connected to the Web, so fire up your modem and prepare to take a closer look.

Sherlock's Channels in full

Discover what each Channel has to tickle your information buds

Internet: Search six different search engines at once

Pictures: Find images online and buy stock photos

eBay: Find and track auction items on eBay

Flights: Search for flights and track a flight

Dictionary: Does exactly what it says on the tin (US English only)

Translation: Convert text in English into several different languages

Stocks: The latest trading information and historical data (US only)

AppleCare: Access a massive library of Mac technical support

Movies: Find out what's on at your local cinema (US only)

Phone Book: The online version of the US Yellow Pages (Japan only)

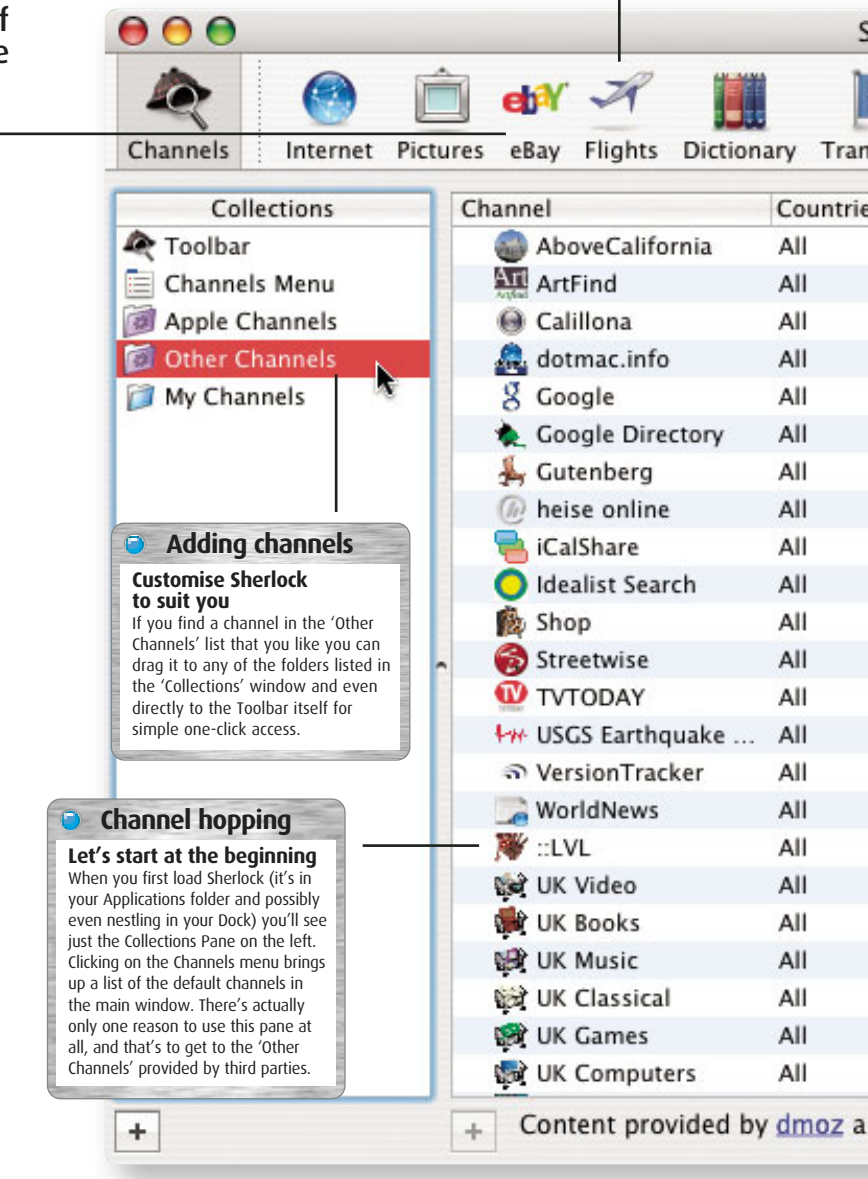
News: Get the latest from a Japanese news channel

eBay Channel

Great news for auction junkies – with Sherlock you can search eBay and track auctions without even having to open Safari. Because eBay is a global site, it's also possible to search US and UK listings. Hurrah! Here's how it works.

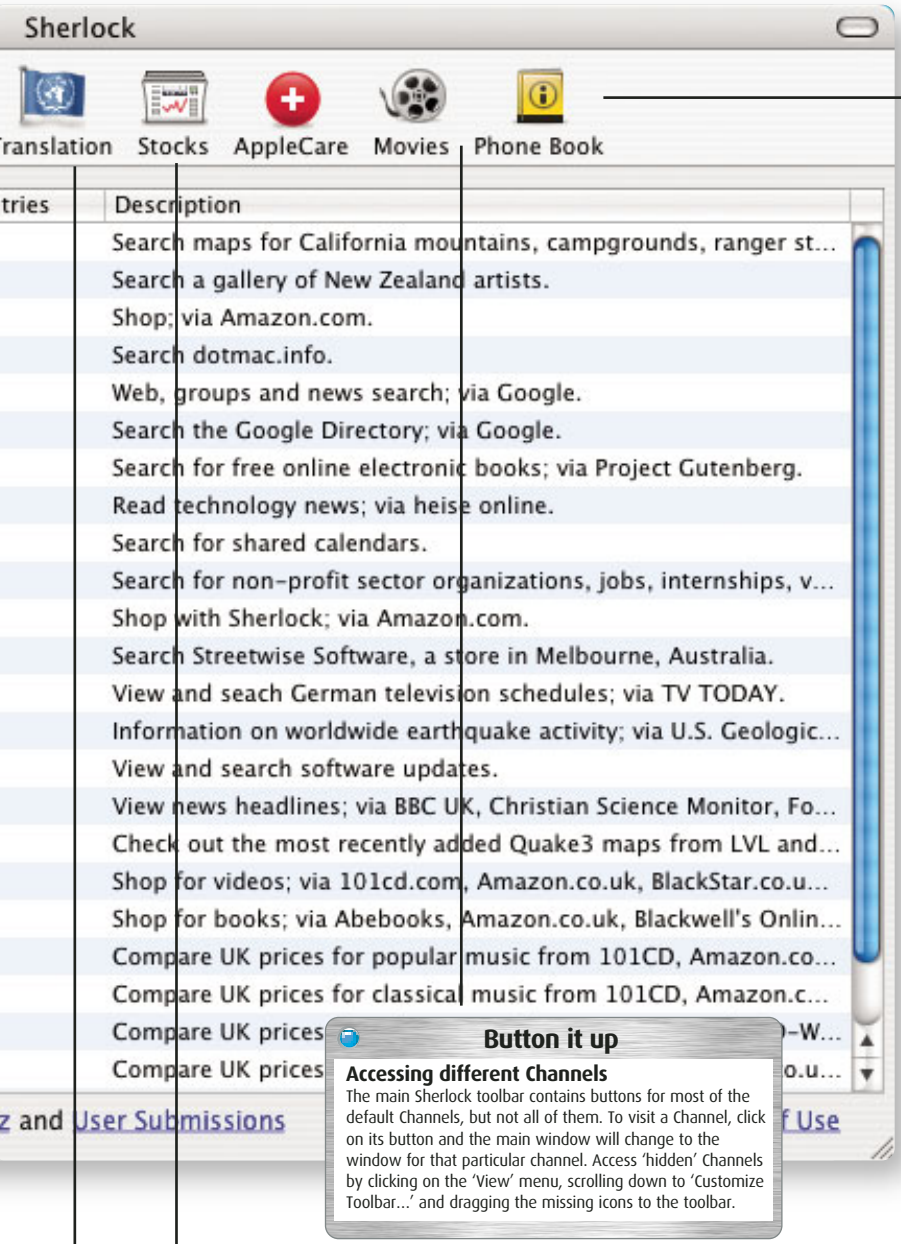
1 Click the 'eBay' button. With 'Search' selected, type what you are looking for in the 'Item Title' box. Use the pull-down menus to hone your search and hit the magnifying glass button. Click on a result to see more details.

2 You can track auctions by selecting an auction from the list and then clicking on the 'Track' button. Apparently, issue one of some magazine called *iCreate* is currently doing a brisk trade...


Channels
Internet
Pictures
eBay
Flights
Dictionary
Collections
Toolbar
Channels Menu
Apple Channels
Other Channels
My Channels
Channel
Countrie
AboveCalifornia All
ArtFind All
Calillona All
dotmac.info All
Google All
Google Directory All
Gutenberg All
heise online All
iCalShare All
Idealist Search All
Shop All
Streetwise All
TVTODAY All
USGS Earthquake ... All
VersionTracker All
WorldNews All
::LVL All
UK Video All
UK Books All
UK Music All
UK Classical All
UK Games All
UK Computers All
Adding channels
Customise Sherlock to suit you
If you find a channel in the 'Other Channels' list that you like you can drag it to any of the folders listed in the 'Collections' window and even directly to the Toolbar itself for simple one-click access.
Channel hopping
Let's start at the beginning
When you first load Sherlock (it's in your Applications folder and possibly even nestling in your Dock) you'll see just the Collections Pane on the left. Clicking on the Channels menu brings up a list of the default channels in the main window. There's actually only one reason to use this pane at all, and that's to get to the 'Other Channels' provided by third parties.
Content provided by dmoz a

Translation Channel

Type some text into the top window (or copy text from a foreign Web site) and use the menu to select which language to translate to. Convert your English into French, German, Italian, Chinese, Japanese plus many more and back again! Results are not perfect, but with guesswork you can understand what would have once been gobbledegook to your uncultured eyes.


Sherlock
Translation
Stocks
AppleCare
Movies
Phone Book
tries
Description
Search maps for California mountains, campgrounds, ranger st...
Search a gallery of New Zealand artists.
Shop; via Amazon.com.
Search dotmac.info.
Web, groups and news search; via Google.
Search the Google Directory; via Google.
Search for free online electronic books; via Project Gutenberg.
Read technology news; via heise online.
Search for shared calendars.
Search for non-profit sector organizations, jobs, internships, v...
Shop with Sherlock; via Amazon.com.
Search Streetwise Software, a store in Melbourne, Australia.
View and seach German television schedules; via TV TODAY.
Information on worldwide earthquake activity; via U.S. Geologic...
View and search software updates.
View news headlines; via BBC UK, Christian Science Monitor, Fo...
Check out the most recently added Quake3 maps from LVL and...
Shop for videos; via 101cd.com, Amazon.co.uk, BlackStar.co.u...
Shop for books; via Abebooks, Amazon.co.uk, Blackwell's Onlin...
Compare UK prices for popular music from 101CD, Amazon.co...
Compare UK prices for classical music from 101CD, Amazon.c...
Compare UK prices
Compare UK prices
z and User Submissions
f Use
Button it up
Accessing different Channels
The main Sherlock toolbar contains buttons for most of the default Channels, but not all of them. To visit a Channel, click on its button and the main window will change to the window for that particular channel. Access 'hidden' Channels by clicking on the 'View' menu, scrolling down to 'Customize Toolbar...' and dragging the missing icons to the toolbar.

Stocks Channel

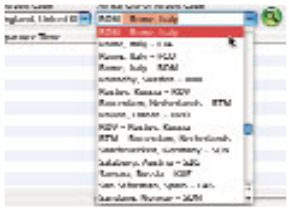
Don't bother using this channel if you only hold shares on the FT-SE100 and prepare to seek addiction counselling if you are a US investor or fascinated in the machinations of the Dow Jones and Nasdaq exchanges. Search through the stocks by company symbol and see the current trading price, historical performance data and the latest news from the trading floor.

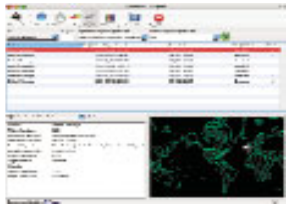
Flights Channel

Here's another one of Sherlock's channels that works internationally. Not only can you search for airliners and flight times, but you can also track a flight online to see if a visiting relative or business associate will be on time. The only downside is that you can't actually book flights through Sherlock.

1 Click on the 'Flights' button. By default, Sherlock is set up to list US flights. To localise Sherlock, click the 'Preferences' button at the bottom of the screen (it looks like a switch). Select your region from the list.

2 Now use the menus along the top to pick an airliner, departure city and arrival city. If you don't know the airport code, just type the name of the city you are travelling to. Click on the green magnifying glass.





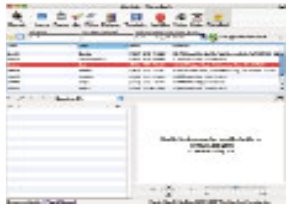
3 Flights will appear in the top pane. Click on one to see more details in the bottom left pane. If the flight is still in the air then you'll be able to track its progress using the map on the right.

Phone Book Channel

This may be primarily of use for US readers, but if you are a business with US trading links or you are trying to find the phone number and address of someone in the States, this channel will still be of use. Essentially it's an online directory of the entire US phone book and includes both business and residential numbers.

1 Click the Phone Book button. Now click on the left 'i' tab to select a business search. Type in the name of a company you want to track down and a location if you know it. Hit the green magnifying glass icon.

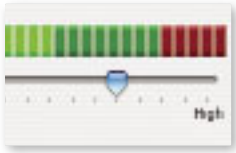
2 Once you've found what you are looking for, click on the relevant entry in the list to reveal not only driving directions from where you are based, but also a handy map for you to plan your journey with.



3 To search residential addresses, click on the 'i' tab on the right. Use exactly the same method as you used for business entries to find the person you are looking for.

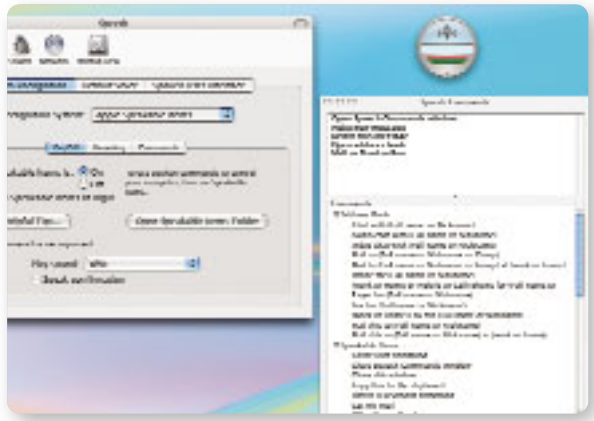
Tutorial: Use Speech Recognition technology

Discover how to control your Mac using voice commands and take a peek into the future of the Mac OS in the process



Task: Learn how to use OS X's Speech recognition features
Difficulty: Expert
Time needed: 60 minutes

Being able to control a computer using nothing but voice commands seems a long way off, an indulgent fantasy peddled by legions of tacky sci-fi flicks. Not to us Mac users, though. For us, speech recognition technology is just another string to OS X's versatile bow. Now we're not going to pretend that controlling your Mac using your voice is essential – it isn't. What we are suggesting is that you can have a lot of fun playing with it and holding it up to Windows-using associates as just another example of what they're missing. Following this tutorial will also give you a glimpse into the future of the Mac OS. Apple has already posted information on the Web about a new technology based around a spoken interface that will appear in the next major revision of Mac OS X, so gather round your Mac's microphone and let's journey into the future of home computing.



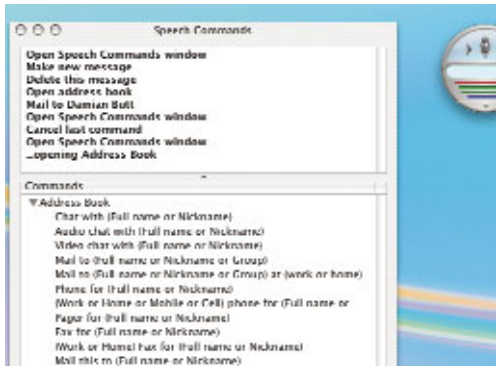
Step-by-step | OS X | Get started with speakable items

1: Turn Speakable items on

Begin by opening the 'Speech' System Preferences pane. Now check the 'On' button next to 'Apple Speakable Items is:'. Click 'Helpful Tips' to see just that.

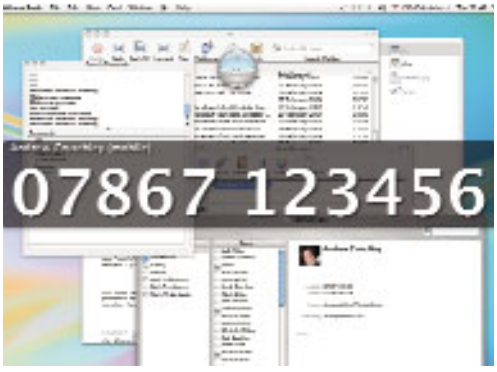
2: The speech feedback window

The circular speech feedback window will now appear. Click on the small black triangle at the bottom of the window and select 'Open Speech Commands window'.



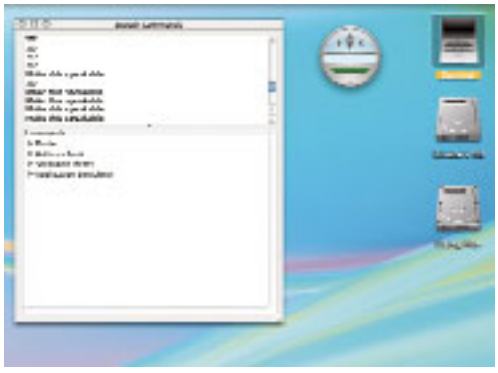
3: Speak a command

A new window will appear with a list of commands that can be spoken. Hold down the 'Escape' key and speak one of the commands into your Mac's microphone.



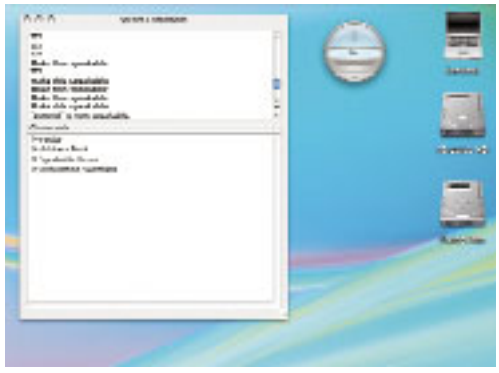
4: Start experimenting

Experiment with the commands to get the hang of it. Reduce background noise, speak clearly and keep the speech feedback window's levels green for best results.



5: Make an item speakable

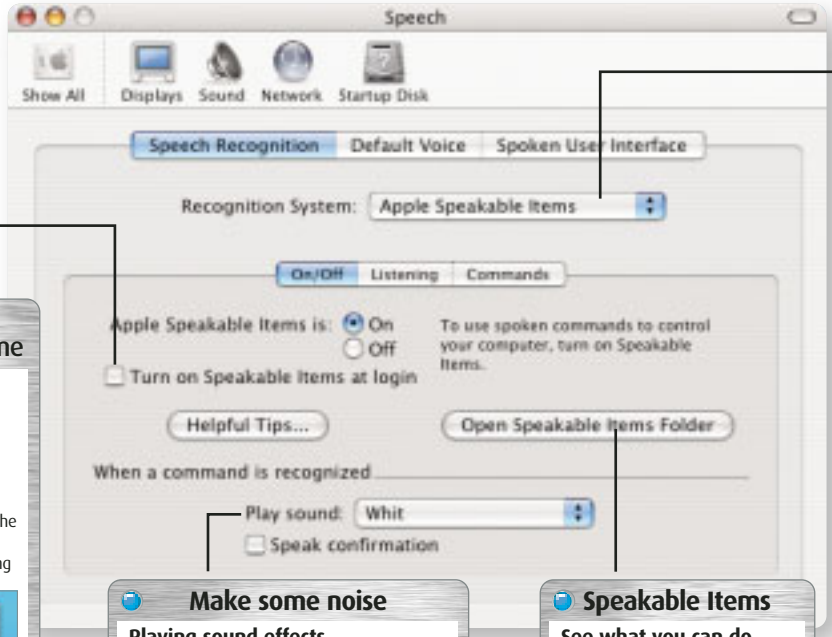
Create your own speakable items by clicking on a folder and saying 'Make this speakable' into the microphone while holding the 'Escape' key down.



6: Using a speakable item

When the command is accepted, the message '"xx" is now speakable' will appear in the 'Speech Commands' window. Say its name to open it.

The Speech Recognition System Preference pane



Start me up

Enabling at login

If you find that you like 'Speakable Items', you can turn them on by default every time you login by checking this box here.

Knowledge Base: Changing the microphone volume

Keeping Speakable Items happy

If you are finding it difficult to get 'Speakable Items' to play ball, you may need to adjust the input volume of your built-in or external microphone. Perhaps it is set too high due to the settings used by a different application. Maybe your microphone is just too sensitive. Whatever the cause, you can adjust the settings by clicking the 'Listening' tab and selecting 'Volume'. By speaking the items listed on the left and dragging the slider, you can set a volume and train 'Speakable Items' to know your voice.

Make some noise

Playing sound effects

You can use this menu to tell 'Speech Recognition' to play a sound whenever a 'Speakable Item' is recognised. Just pick 'None' if you prefer not to be interrupted by one of Mac OS X's burps or tootles.

Speakable Items

See what you can do

Click on 'Open Speakable Items Folder' to see the 'Speakable Items' available and the application-specific commands that can be used.

Changing the system

Using other software

If you prefer, you can always use a different software package, like IBM's Viavoice (**www.ibm.com**) for instance, instead of your Mac's built-in technology. If so, you'll need to change the 'System' from this menu here.

Look after the volume

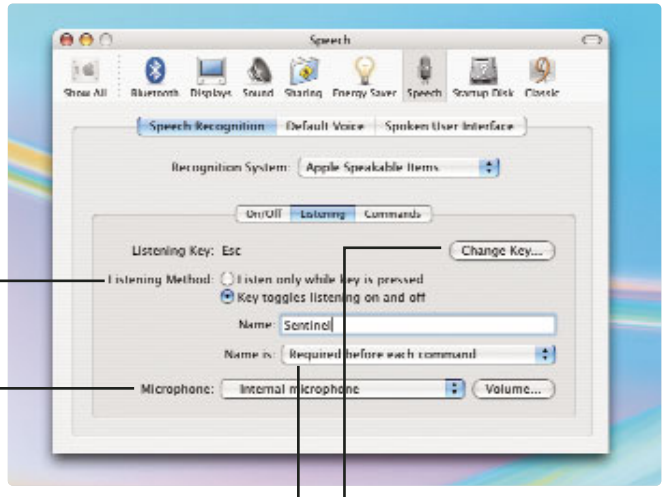
You'll get the best results from 'Speech Recognition' by paying careful attention to the volume levels in the speech feedback window. Here's a quick breakdown of its three different states...

1. Here the speech recognition window is in standby mode. Hold down the 'Escape' key and you'll see that it is ready for action.

2. This is what you should be aiming for – sound levels in the green zone and two arrows on the right of the microphone icon.

3. In this example the red bar indicates that the volume is too loud. If you see this, talk quieter or move further back from the mic.

7: Setting listening options



Click here to select a different sound input for your Mac's speech recognition technology.

Two listening methods are available. The first tells your Mac to listen for commands only when the listening key is pressed. The second toggles continuous listening on and off.

Change the key used to turn the 'Speech Recognition' feature on and off by clicking the appropriately named 'Change Key...' button.

To stop background noise or speech triggering commands, you can tell your Mac to require a name before each command, such as your Mac's name.

8: Selecting command sets

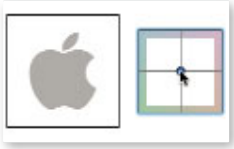
Check the boxes on the right to activate or deactivate different command sets.

Highlight a command set and click on the 'Configure' button to set which items in a particular command set are speakable and which are not.

The final tab of the 'Speech Recognition' pane allows you to customise the way different sets of voice command and individual speakable items work

Tutorial: Accurately calibrate your monitor

Take control of your monitor or laptop screen and learn how to calibrate your display in this simple guide to OS X's Displays System Preferences pane

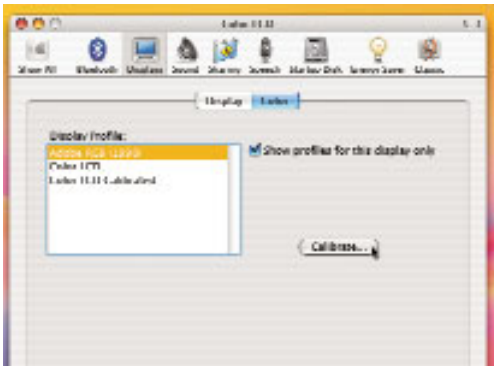


Task: Calibrate your monitor
Difficulty: Intermediate
Time needed: 10 minutes

Without a monitor your Mac is effectively neutered, but even with one you could be severely handicapped if it isn't calibrated properly. In some lines of work, such as print and graphic design, businesses live or die on their abilities to match colour effectively and consistently. And creative pursuits, such as video editing or digital photography, rely on accurately calibrated monitors for accurate colour reproduction. Calibrating your monitor is something that should be done regularly and that's exactly what we'll show you how to do here, using the 'Displays' System Preference.

There's more to the 'Displays' options than just calibration, however. You can use them to set the screen resolution of your Mac, hook up to a projector and even add an extra monitor to increase your workspace. Read on as we explain how to get the most from your display and, by association, your Mac.

Step-by-step | OS X | Calibrate your Mac's display

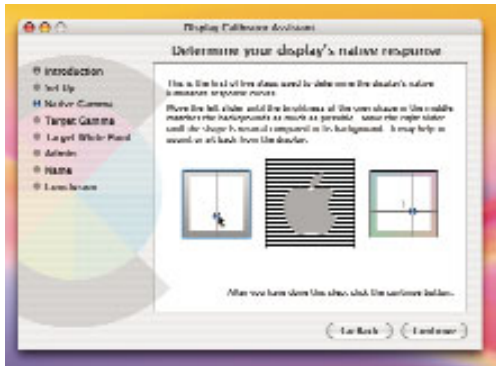


1: The Color tab

In the 'Displays' System Preference pane, click on the 'Color' tab. In order to calibrate your monitor, click on the 'Calibrate...' button.

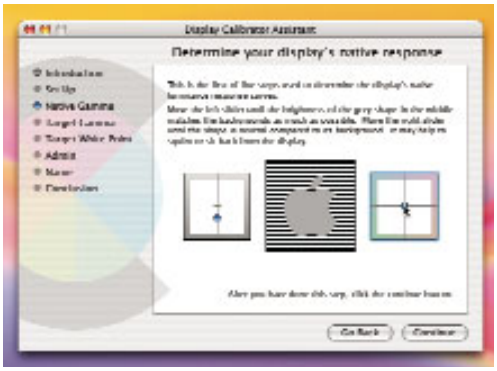
2: Enter Expert Mode

An introductory screen will pop up with details of the calibration process. Check the box at the bottom to turn 'Expert Mode' on and click 'Continue'.



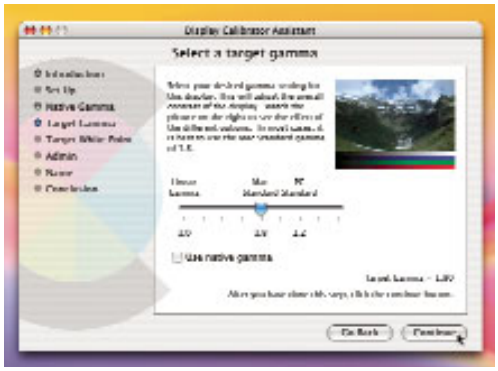
3: Native gamma

You'll now perform five exercises to determine the native gamma point of your Mac. Drag the slider on the right up and down until the Apple logo blends in.



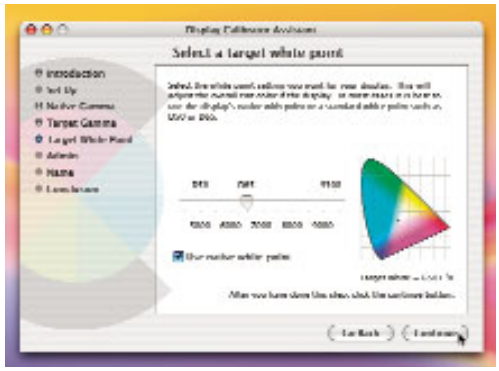
4: What a drag

When you've got the left-hand slider sorted, tackle the second. Drag the dot until the Apple logo is neutral with the background. Click 'Continue'.



5: Select target gamma

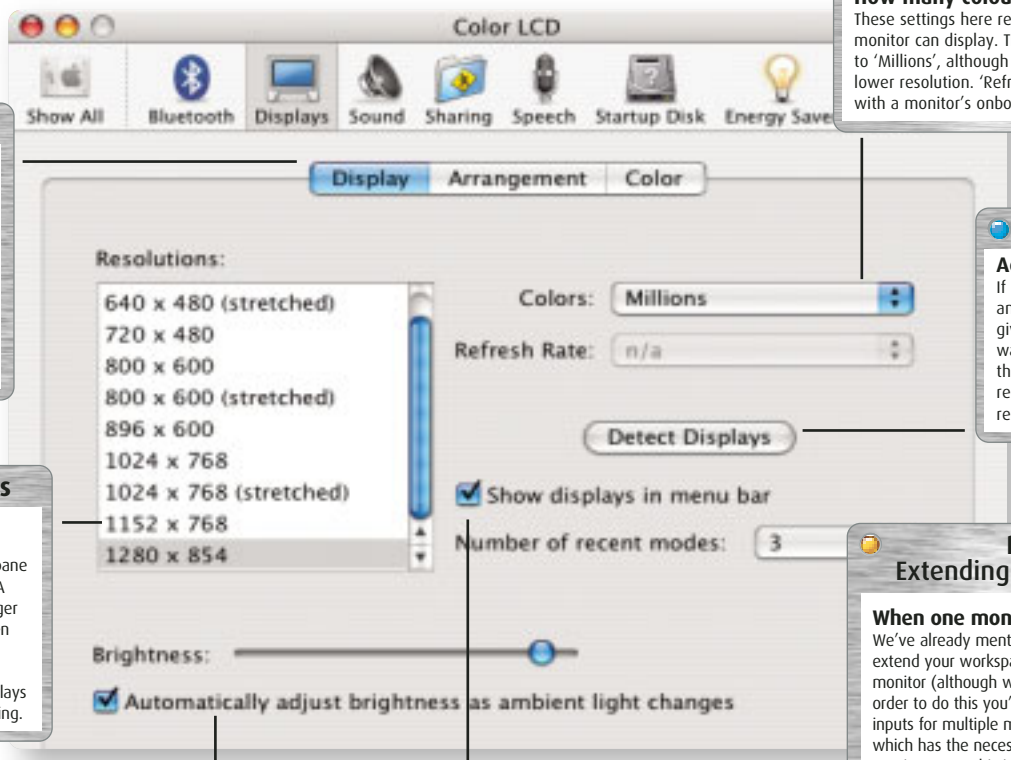
Now set a gamma setting. Apple recommends you choose '1.8', although photographers might prefer '2.2'. Drag the slider to make your choice and click 'Continue'.



6: Set the white point

The next screen is for setting the target white point, which affects the tint. 'D65' is a safe bet, although some designers will prefer a more yellowish tint.

Understanding the Displays System Preference pane



Which tab?

Three ways to monitor nirvana

There are three tabs running along the top of the 'Displays' pane. The first controls the way your display is configured, 'Arrangement' allows you to extend your workspace with a second display (see primer) and 'Color' allows you to enter calibration mode.

Display settings

How many colours?

These settings here refer to how many colours your monitor can display. The top menu should always be set to 'Millions', although some games may change this to a lower resolution. 'Refresh Rate' can usually be altered with a monitor's onboard controls.

Detect displays

Adding another display

If you want to mirror your display to another monitor, such as when giving a presentation on a laptop, or want to connect to a projector, hit this button. Using a projector may require you to change your resolution to 800 x 600.

Resolution settings

Changing your screen settings

Click 'Setting' in the 'Resolutions' pane to change your screen resolution. A lower resolution makes things bigger on screen, but gives you less screen space; a higher resolution makes things smaller on screen and gives you more space. Apple laptop displays tend to only work well at one setting.

Primer: Extending your workspace

When one monitor just isn't enough...

We've already mentioned how it's possible to extend your workspace by adding a second monitor (although why stop there?) to your Mac. In order to do this you'll need a graphics card with inputs for multiple monitors or a PowerBook, which has the necessary port for connecting any monitor. Once this is connected, click on the 'Arrangement' tab in the 'Displays' pane and then drag the icons around to align your workspace. Now open up Photoshop or Final Cut Pro and break into a song as you realise that you can drag palettes from one screen to another and increase your work area.

PowerBooks dandies

Automatic brightness adjustment

If you are dandy enough to own one of the latest PowerBook G4s, you will have no doubt delighted in the backlit keyboard that automatically adjusts its brightness in accordance with the level of ambient light. This is where you turn the feature on and off.

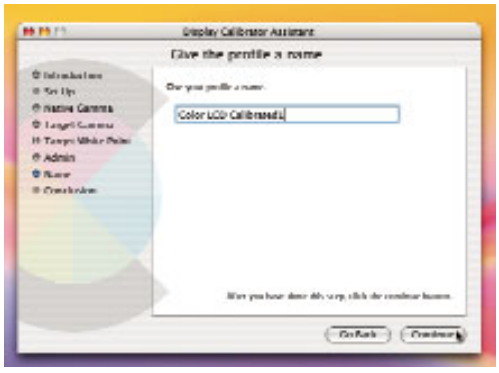
Easy access

Show displays in the menu bar

Check this box to add the 'Displays' menulet to your menu bar and get easy access to your display settings. The 'Number of Recent Modes' menu lets you choose how many settings will appear in the menulet.

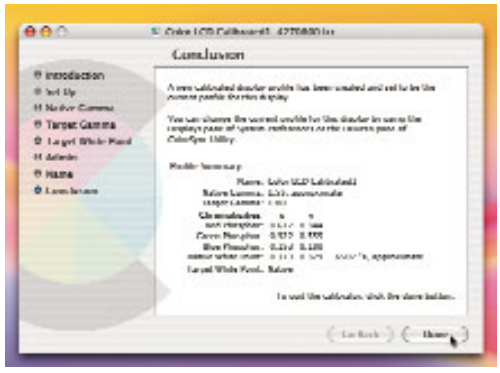
7: Administrator options

You can make your calibrated setting available to other people who log in to your Mac. If you want to do this, check the relevant box and then hit 'Continue'.



8: Give it a name

All the hard work is done now so give your colour profile a suitable name at the next screen and then click on the 'Continue' button to save it for future use.



9: Calibration conclusion

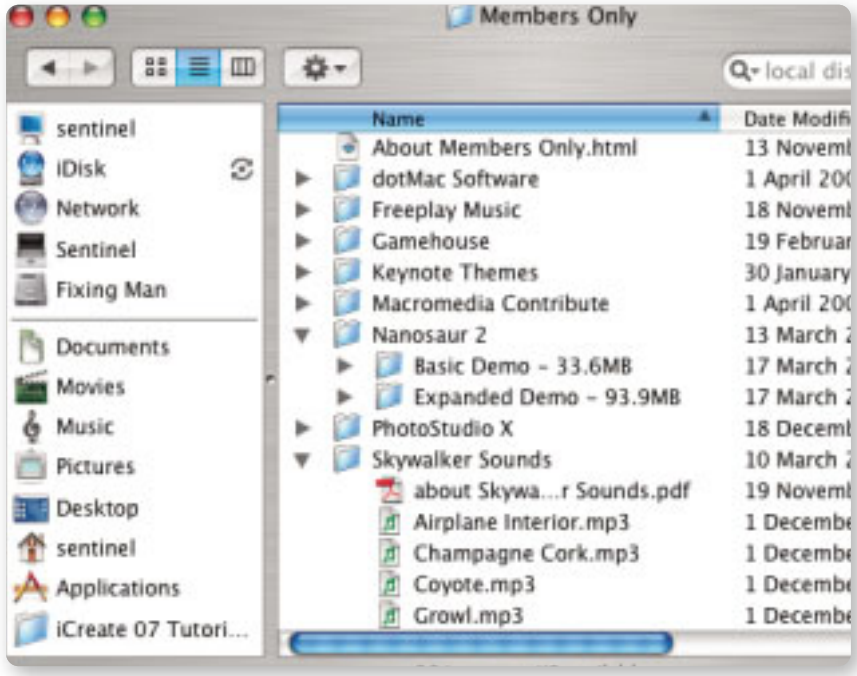
The calibrated profile will be immediately activated and you will see a final screen with a confirmation of the changes and some scientific gibberish. Click 'Done'.

Tutorial: Get the most from your iDisk

What do you mean you've never used your iDisk before? In this tutorial we demystify this frequently overlooked feature of .Mac and show you how to synchronise it with iSync

Task: Get to grips with your .Mac iDisk
Difficulty: Intermediate
Time needed: 30 minutes

We've looked at several features of Apple's .Mac service in recent issues, but until now we haven't mentioned iDisk. This is something of an oversight on our part because iDisk is probably one of the most useful elements of .Mac. iDisk is a 100 megabyte slice of Web space on Apple's Web servers that can be accessed via the '.Mac' pane of 'System Preferences'. It allows you to keep documents private by storing them online rather than on your hard drive, enables you to back up important data in a safe place and can be used to host Web pages. Even better than that, it's also a gateway to a glut of free software and Apple goodies that only .Mac subscribers get for free. Let's take a closer look at how it works.

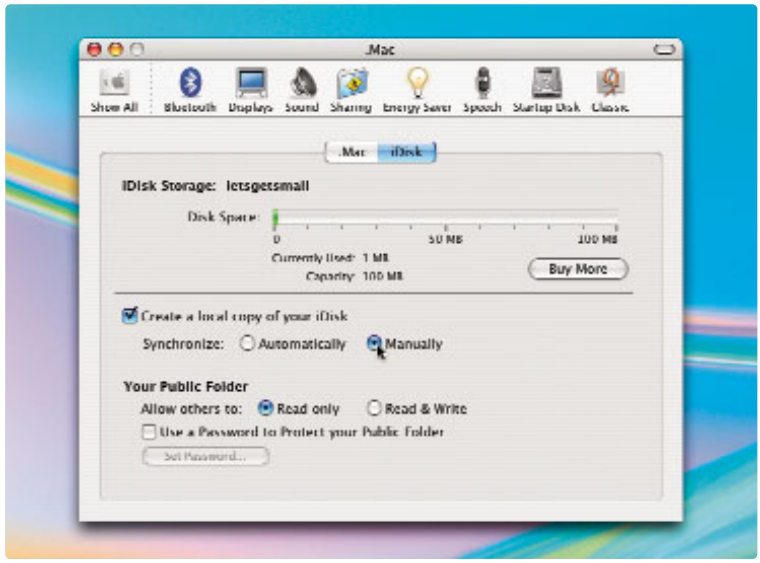


Step-by-step | OS X | Get the most from iDisk

1: Access your iDisk for the first time

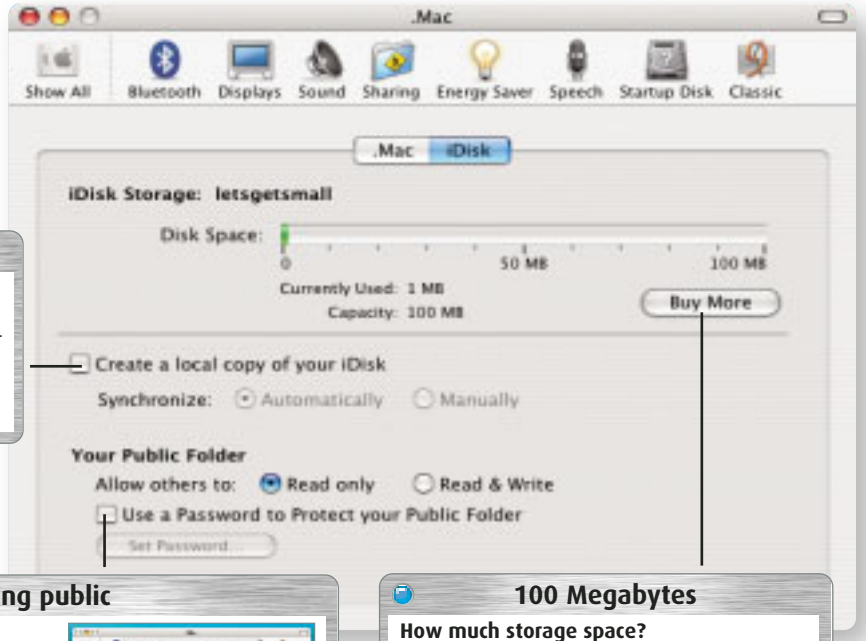
You'll need to configure the '.Mac' pane of 'System Preferences' before you can access your iDisk. If you don't have an account, click the 'Sign Up' button to find out more. If you do have one, bash in your member name and password and click on the 'iDisk' tab.

2: Create a copy of your iDisk



You can easily connect to your iDisk by creating a local copy on your desktop that acts like a server. This lets you use your iDisk even when you are not online and sync it with the remote iDisk next time you do go online. Select either 'Automatically' or 'Manually' as shown above.

Get to grips with your iDisk options



Copying it

Create a local copy

Crate a permanent offline copy of your iDisk by ticking this box here. iDisk works best with broadband so if you are on dial up you might prefer to select the 'Synchronize Manually' option.

Going public

Public folder options

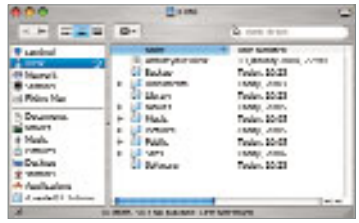
The Public folder of your iDisk is reserved for online file sharing and can be accessed by anyone unless you password protect it. To do this click on the 'Set Password' button and choose whether you want to allow others to have 'Read only' or Read & Write' access by checking the relevant radio button.

100 Megabytes

How much storage space?

The bar at the top of the window shows how much storage space is being used on your iDisk. Apple gives you 100 megabytes by default, although you can buy more if you need it by clicking on the appropriately named 'Buy More' button.

Knowledge Base: What's in the folders?

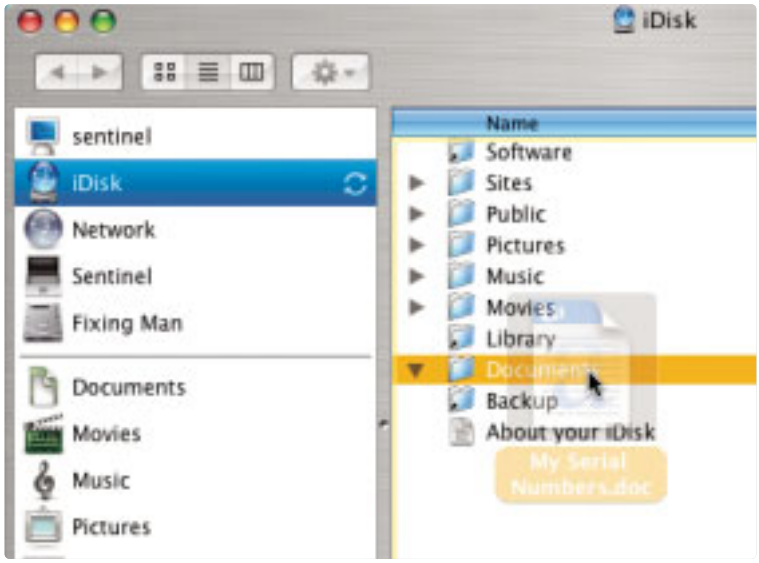


The nine lives of iDisk

We mentioned earlier that there are nine different folders on your iDisk. Here's a breakdown of what they're all for:

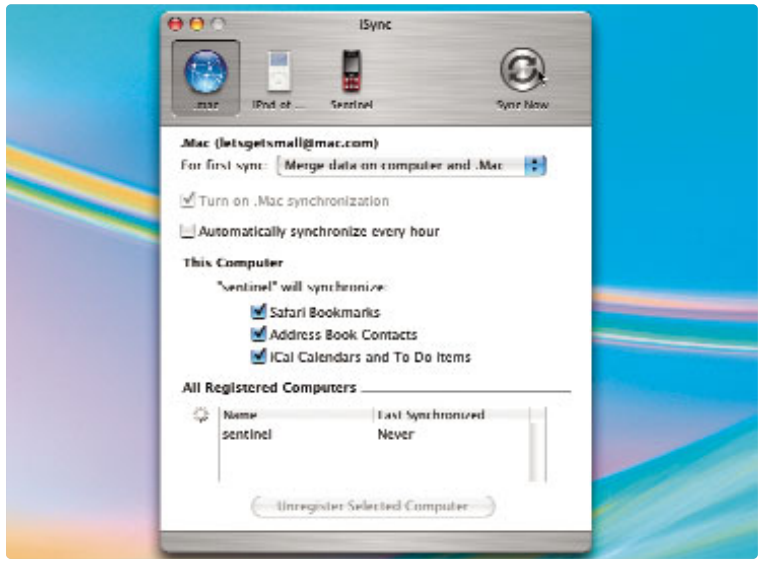
Backup: Use this to back up important files in conjunction with the free Backup software available to .Mac subscribers.
Software: This is where you will find downloads of all the latest Apple updates and some new releases. There's also a members only folder containing goodies like iMovie sound effects.
Public: Anything that you put in here can be shared over the Web with other Mac users.
Library: This folder is reserved for support files for applications like iSync.
Music: To back up music files and iTunes playlists.
Documents: Drag text documents, spreadsheets and emails here to back them up.
Movies: This is where the QuickTime movies used on your HomePage sites are stored.
Pictures: Any pictures used on your Web sites are stored here.
Sites: Any Web sites created using the .Mac HomePage feature are stored here.

3: Open up your iDisk



Your iDisk will appear as an icon on your desktop. Double-click on it to see what it contains. There are nine folders inside – see the Knowledge Base for a breakdown of what each one is for. To store a document on your iDisk, drag it from your hard disk to the 'Documents' folder.

4: Synchronise with iSync



Once you've got your iDisk set up you can use iSync to synchronise Safari Bookmarks, iCal calendars and Address Book data with your iDisk. If you don't have a copy of iSync you'll find the latest version inside the 'Software', 'Apple Software' folder of your iDisk.

Tutorial: Sending Bluetooth SMS messages

Discover one of the coolest features of OS X as we show you how to send text messages from your Mac using nothing but Bluetooth and a compatible phone

Task: Learn how to send Bluetooth text messages with Address Book

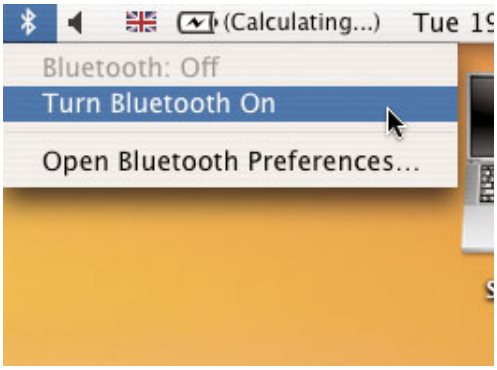
Difficulty: Intermediate

Time needed: 5 minutes

Apple may shout about the merits of iChat AV, its videoconferencing application, and sing the praises of flashy OS X features like Exposé, but the truth is that some of the best Panther goodies are hidden from view and rarely publicized. The ability to send SMS messages directly from your Mac is a case in point. The benefits of sending text messages from your Mac are obvious – you can say goodbye to fiddling with tiny keys on your mobile phone and stay in contact with your friends and family quicker and easier than ever before.

In order to get started on the SMS road, you'll need to have a Bluetooth-equipped Mac (the latest PowerBooks have it already built-in) and a compatible mobile phone. Once these are sorted, you just need to read our tutorial to find out how it all works.

Step-by-step | OS X | Send Bluetooth SMS messages



1: Turn Bluetooth on

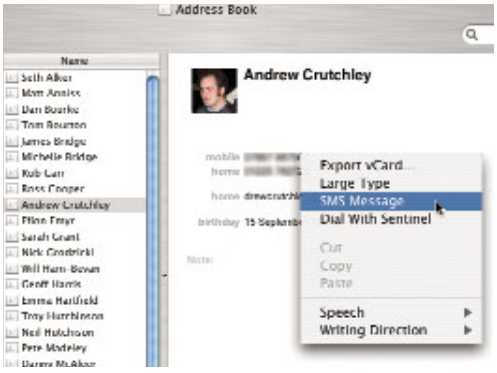
Get started by clicking on the 'Bluetooth' icon on the menu bar and scroll down to 'Turn Bluetooth On'. Now make sure your phone's Bluetooth feature is turned on.

2: Open Address Book

The SMS messaging feature is built in to Mac OS X's Address Book feature. Launch it from the Dock or your 'Applications' folder by double-clicking on its icon.

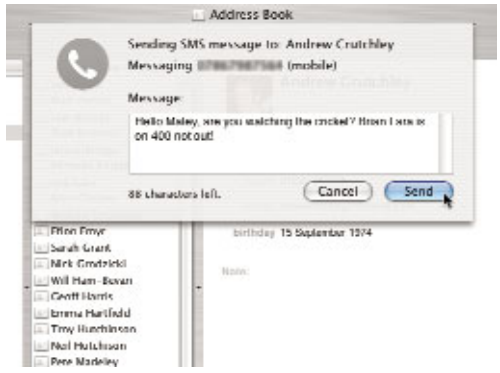
3: Connect to your phone

When Address Book loads, you'll notice a Bluetooth icon at the top of the main window. Click on this to get the program talking to your mobile phone.



4: Pick a contact

Now choose someone from your Address Book to send a text message to. Right-click on their mobile phone number and scroll down to 'SMS Message'.



5: Send your message

A small window will pop up. Type your message in here and press 'Send'. You'll get a running tally of how many characters are left at the bottom of the window.

6: Receiving messages

As long as your Mac is connected to your phone, you can receive messages on your Mac, too. Hit 'Reply' to continue the conversation or 'OK' to dismiss a message.

Your questions answered

Have you been stumbling around in the dark with a Mac-related conundrum? See if our Q&A sheds some light on the matter

Contact
If you have a question, don't hesitate to get in touch at:

email:
icreate@icreatemagazine.com

post: iCreate
Highbury Entertainment Limited
Paragon House
St Peters Road
Bournemouth
BH1 2JS

On the go

I've bought myself a new 20Gb iPod, and notice there are some new menu items available. I'm trying to get my head around the 'On-The-Go' playlist option. As instructed by the iPod, I hold down the centre button when playing a song in an attempt to add it to the 'On-The-Go' playlist, but nothing seems to happen. What am I doing wrong?
Kevin Margoyles
Email

A The trick to successfully adding a song to the 'On-The-Go' playlist is to press the iPod's 'Menu' button to show the songs in list format. Scroll down to the song you want to add to the playlist and hold down the 'Centre' button for two seconds. The song name will flash in the iPod's screen to indicate that it has been added to the 'On-The–Go' playlist. Navigate to the 'Playlists' menu and take a look in 'On-The-Go'. You'll see any songs you've added listed there. What you were doing wrong was trying to add the song to the 'On-The-Go' playlist while you were in the 'Now Playing' menu. You need to step back to see the songs in list form.

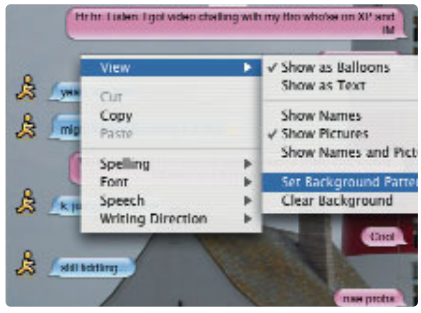
The 'On-The-Go' playlist option is well worth getting to grips with because it enables you to get interactive with your iPod without having to be anywhere near your Mac. This is a very useful option because you can be halfway up a mountain with your iPod on 'Random', stumble across a favourite song and add it to your own customised playlist! Wherever you happen to be, you can add single songs or entire albums to the 'On-The-Go' playlist. Once you've got back to your Mac and synced the iPod, you'll notice the playlist you created will appear in your iTunes playlist directory. If you then create more playlists while out and about, these will be added to iTunes as 'On-The-Go 1', '2' and so on. You can then rename these 'On-The-Go' playlists to something more appropriate and explanatory ('Music for Mountain Climbing' perhaps!)

Create your own customised playlists directly on your iPod when you can't get to your Mac

Spruce up iChat

I like the fact that I can customise the iChat interface by adding unique icons to represent me and my friends. Do you know if there is anything else I can do to personalise the iChat experience?
Linda Marshal
Email

A The great thing about the Mac is that you can change most aspects of the interface to suit your own personal tastes, and iChat is no different. You can add a unique image to any active iChat window to personalise your online text chin-wags. Go to the top menu bar (or right-click in the active iChat window) and choose 'View'. Choose 'Set Background Pattern' and then pick an image. If you ever decide you want to get rid of the image, it's simply a matter of picking 'Clear Background' from the 'View' menu. If menu-hopping isn't your thing, go for the intuitive approach and simply drag an image file into the iChat window. The program will create a pretty background for your chat's speech bubbles to overlay. Try and choose an image file that's not too 'busy', though. A garishly coloured image with lots of detail will make it difficult to read the text messages. Resize or crop your image in iPhoto so that it's a suitable size for the iChat window (a resolution of 72 dpi will help match the screen resolution). When you've finished your chat, iChat will remember the image that you selected and add it to any future iChat windows.

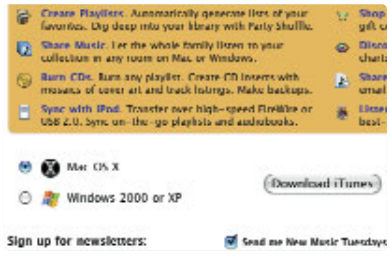


Turning your iChats into a riot of colour and images is simple, if not entirely tasteful...

iTunes 4.5

I recently bought iLife '04, but when I was looking on the Apple site the other day I noticed that my iTunes 4 is already out of date and has been replaced by iTunes 4.5. I know it can be downloaded, but I've never had to update something before. Can you tell me what to do?
Adam Barnes
Email

A Never fear – downloading the latest version of an Apple product is simplicity itself, as we demonstrate here.



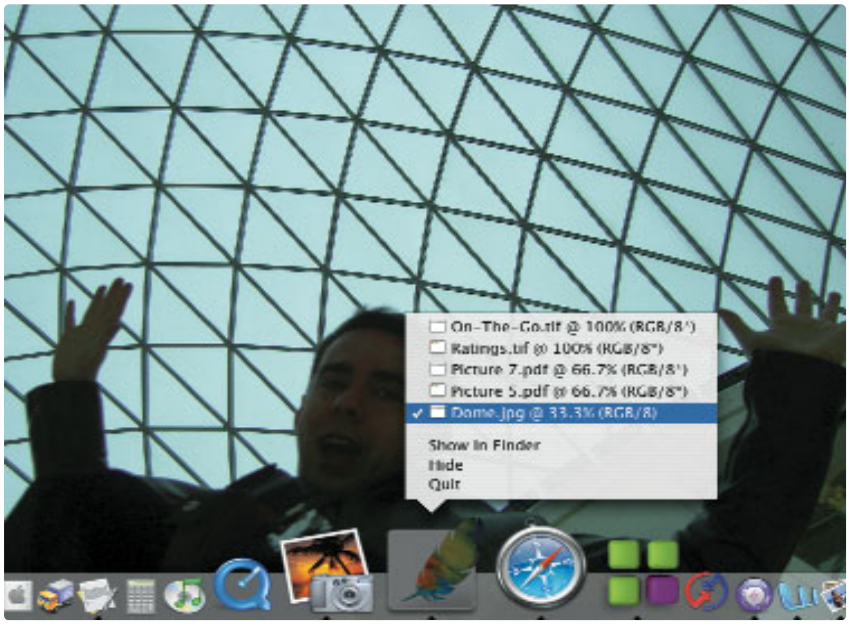
1 Getting hold of the latest version of iTunes is straightforward. Log on to **www.apple.com** and follow the link to iTunes 4.5. Type in your email address, although you can choose not to receive newsletters. Click 'Download iTunes'.

Dock-tastic

Thanks for answering my Dock-related question in the last issue. I've enjoyed using the alternative Panther menu switcher so much that I hardly ever use the Dock when I'm working in multiple applications. Is there any reason I should give the Dock a second chance? Perhaps there are some clever Dock-related options that I might not be aware of?

Manuel A Godwin
Email

Don't knock the Dock. It can do more than simply letting you open applications and store minimised windows – it's actually a very versatile tool for organising your workflow. To get the most from the Dock, you really need to get yourself a three-button mouse. When you right-click on an icon in the Dock, a pop-up menu gives you extra information about any currently open files that belong to that application. If there are multiple Photoshop files open, for example, right-clicking on the Photoshop icon will give you a pop-up list of all the open files. You can then select a specific file from the list for it to appear in the main window. If you're sticking to a one-button mouse, press 'Control' as you click on an icon in the Dock. This is the Mac equivalent of a right-click. Alternatively, you can click and hold a single mouse button down for a second on the desired Dock icon and a menu will pop-up to display any additional options. You can also use this Dock pop-up menu to quit (or force quit) any open applications.



The Dock is more than just a pretty face – it can double as a handy file organising tool

iChat and AIM

I just want to say that I love the mag – I think it's great. I can't get iChat to talk to friends who are using AOL Instant Messenger on their PCs. They have the AIM video icon visible and my iChat video icon is highlighted for use but when I click on it nothing happens. No new window appears, yet the text chat works fine. Any suggestions about getting started?

Stuart Duguid
Email

iChat AV has no prejudices, and should allow you to chat quite happily to your PC-owning pals. However, you need to make sure that you have the latest version of iChat AV downloaded (version 2.1) if you want to chat to people on AOL Instant Messenger. You'll also need to make sure that your mates have downloaded the latest version of AIM (which is version 5.5)

The latest version of iChat AV is needed in order to chat with PC-using AIM aficionados

2 Because you already have iTunes installed, click the 'Update' option in the installer. The installer will recommend you download the latest version of QuickTime to make the most of iTunes' AAC compression option.

3 Once iTunes has been updated, check out the latest offerings. Party Shuffle is a more advanced version of the traditional song and album shuffle option. you can get it to repeat songs with a higher rating more often in the mix.

4 You'll notice a little arrow by the artist and song title. This allows you to search the Music Store for more work by that particular artist. Although this isn't available to Europe yet, it's still a useful resource to preview work by artists.

Apple updates

To make sure you have the latest software versions purring away on your Mac, click on the little 'Apple' icon at the top left of the screen. Choose 'Software Update' from the pull-down menu. If you're connected to the Web, this utility will check out the status of your Mac and give you a list of the latest updates available. You can then tell your Mac to download and install them. Updates are constantly being released so take a look at **www.apple.com** for the latest list of updates. If you're a .Mac member, login to **www.mac.com** and check out the latest goodies that you may not have spotted. For example, there are 100 free Panther Training movies waiting to educate you on a variety of topics.

AirPort Update 3.4.1
This update supports both the AirPort Extreme and AirPort products.

Bluetooth Firmware updater
This update provides improvements in the update installation process, better performance when waking the computer from sleep, and support for additional key commands during start up.

Final Cut Express 2.0.3
If you're using Final Cut Express 2, this useful update will help fix a capture problem affecting some makes of camcorder where conflicts between breaks in Timecode and dropped frames resulted in incomplete capture. You should be able to digitise your footage more successfully now. The update also improves QuickTime movie export when there is blank video in a sequence.

QuickTime 6.3.1
The latest update for QuickTime delivers enhanced support for iTunes and other QuickTime-based applications. It's a good idea to keep your QuickTime player current at all times to get the maximum benefit from QuickTime software.

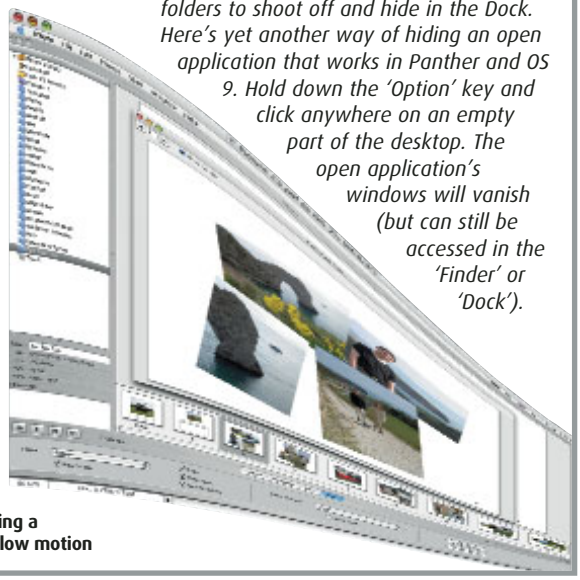
Out of sight

I tend to open up a window each time I want to find something. If I have a number of windows open on my desktop, is there any tricky way that will collapse them all to clear the desktop?

Chris Whitehead
Dunblane

As Panther users will know, the most fun way to clear the desktop of all open files and windows is to press the 'F11' key and watch them scoot off to the edges of the screen, like mice hiding from a cat. For even more fun, hold the 'Shift' key when selecting any Exposé option and watch the animated menu action happen in slow motion. This also works when you minimise a file – just hold down 'Shift', click the window's yellow 'Minimise' button and watch as the window melts in slow motion into the Dock. As an alternative to keyboard shortcuts you use the Exposé preferences to set up active screen corners that trigger specified Exposé action. For example, you can move all open windows to the screen edge to reveal the desktop by moving the mouse to a designated corner of the screen.

A trick that works in Panther and OS 9 is to hold down the 'Option' key when clicking on a folder's 'Close' button. This will close all the open folders in one go, not just the one you click on. In Panther, hold the 'Option' key while clicking on a folder's yellow 'Minimise' button. This will cause all open folders to shoot off and hide in the Dock. Here's yet another way of hiding an open application that works in Panther and OS 9. Hold down the 'Option' key and click anywhere on an empty part of the desktop. The open application's windows will vanish (but can still be accessed in the 'Finder' or 'Dock').



Hold down 'Shift' while minimising a window and watch it vanish in slow motion

for their PCs. Some older versions of AIM will just refuse to work. Your friends will also need to be running Windows XP on their machines and have the latest drivers for their Web cams installed. The odds are that your communication problems can be made to disappear just by addressing one of these issues.

There's some stuff you need to do at your end, as well. Check that your own camera is set up correctly by pressing on the camera icon next to your name in the iChat window. This will enable you to check that nothing has gone awry in your video preferences, and you can also make sure that your microphone is enabled. To chat to a PC mate, click on the camcorder icon next to their name in the 'Buddy List' window and they should receive an invitation to join you in a video chat. As soon as your friends get their video setups working, point your own camera at your monitor to show them the attractively designed resizable iChat interface. It should make them green with envy.

iPod ratings

Erm – embarrassed cough – I borrowed your marvellous Mac mag from a friend and felt compelled to write. I'm one of those PC owners who's been partially seduced to the Mac side by the sheer loveliness of the iPod. I run it on a PC using the Windows iTunes jukebox. Because it's a Mac product I thought I'd talk to the Mac gurus at *iCreate* to see if you could help me. I was wondering if you can use the iPod to add ratings to a song (when you're commuting to work for example). I'm more likely to rate a song when I'm listening to it at the time rather than sat in front of a PC. Please answer my question – I'll have to start buying your mag instead of borrowing my mate's copy!

Nigel Andrews
Email

Glad you could join us Nigel. The iPod's certainly made a big splash in the PC pond. We hope you're reading this reply in your own copy of iCreate. (Perhaps you're on the train, hiding this issue inside the pages of a PC magazine!)

The answer to your question is yes, you can rate your songs while you are on the move. To add a rating to a song, select the song from a playlist. It will begin to play. Press the 'Centre' button again and the

Like a song? Make sure you make a note of it by rating it on your iPod

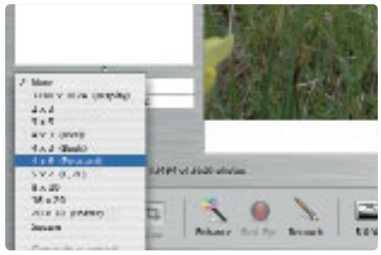
Clever cropping

I've become very fond of iPhoto and now use it to store all of my photos. I want to turn my iPhotos into posters and postcards. Is there a quick way of resizing them to make them suitable for output to print without having to export them and load them into Photoshop? I can't see any rulers or image size options in iPhoto.

Clive Daveys
Email

A You're right to look for an easy option Clive – having to export your iPhoto files to Photoshop to accurately measure up your images is a chore no one should have to bother with. Thankfully there's no need to do it – user-friendly Apple has saved you the hassle of leaving iPhoto by creating a range of preset constrained crop settings to suit a variety of image editing needs. Read the steps below to find out how it works.

1 One way of changing an image's size in iPhoto is to export it. You can then change the size of the exported file. This method is fine if you happen to know what dimensions the image needs to be to fit on a postcard or into a DVD slideshow.



2 An alternative is to use the 'Crop' tool's 'Constrain' option. Let's create an image for a postcard. Select the desired shot from your library and click on 'Edit'. Select the 'Constrain' menu at the bottom left of the interface and choose the '4 x 6 (Postcard)' option.

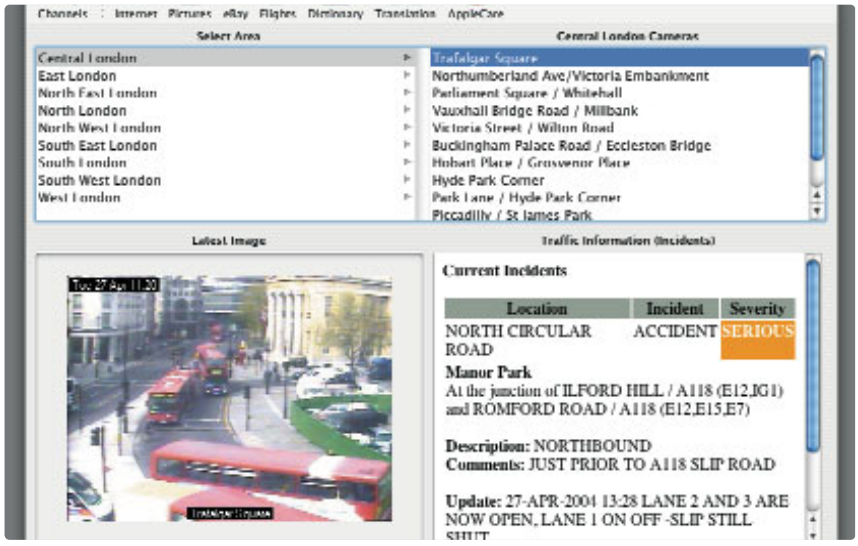
3 Any areas that don't fit into the postcard format will be greyed out. Click on the image and drag the constrained crop window until you're happy that the remaining image will make a suitable postcard. Hit 'Crop' and the job is done.

volume slider will change to a diamond shape, allowing you to use the scroll wheel to scrub back and forth through the song. Press the 'Centre' button for the third time and a horizontal line containing five dots will appear. Use the scroll wheel to change the dots to stars. You can rate your chosen song with up to five stars. When you sync up with iTunes, the rating you added using your iPod will be displayed next to the song in the 'Ratings' column. You can choose to view the songs in your playlist by ratings rather than by song name or track number so you'll have easy access to your top tunes.

Sherlock's Channels

X As a Google regular I tend not to bother using Sherlock to find what I want on the Web, though I know it can search online. But I wondered if you could tell me how the 'Sherlock Channels' option works.

Martin Hannington
Luton

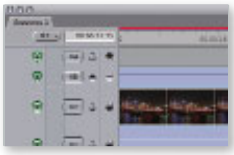


Taking a trip to the big smoke? Check out the traffic jams before leaving home using Sherlock

A Sherlock is more than just a way of finding stuff on your Mac. Dig a little deeper and you'll find some very useful (and cool) options that might breathe a new lease of life into Apple's fab finder. Open Sherlock from the 'Applications' folder. Click on the 'Channels' icon in the top left corner of the 'Sherlock' window. One of the Apple 'Channels' offers a handy way to hunt for online bargains using eBay. It's convenient to see your search results listed in one box, with a preview of the product shown in a separate window – all within the Sherlock interface. Surfing online auctions is all very well, but to get the most out of Sherlock check out the third party Channels. Go to 'Other Channels' and Sherlock will have a rummage around the Web to see what channels are available (a bit like the way iTunes looks for radio stations.) There are all sorts of interesting channels to explore, from NASA Science News to London Jam Cams. The latter Channel is actually very practical because you can search the output of dozens of Web cams placed around various London roads to see the traffic's current movement (or lack of!). To be honest we had plenty of fun just using the Jam Cam Channel as a virtual tourist. It's certainly better than playing Monopoly! There's no quicker way to get from Old Kent Road to Park Lane than by surfing Web cams courtesy of Sherlock.

Final Cut Express 2: Interface explained

FCE 2 is still the same powerful and straightforward program it always was. We show you around



Task: Find your way around Final Cut Express 2

Difficulty: Beginner

Time needed: 60 minutes

Whether you're new to editing, new to Final Cut Express, or simply new to version 2, it's well worth taking your time to get to know the program before you fling yourself headfirst into editing with it.

Those fearful of change will be pleased to see that the program is still laid out in the same way and, as befits its pedigree, Express now has even more high-end features borrowed from big bro Apple app, Final Cut Pro. It's not just Pro that Express is close to, though – increased compatibility with other programs is one of the improvements. This means you can now export markers to programs like DVD Studio Pro and Soundtrack. Adobe Photoshop is another program that Express is happy to play with, and you can even edit PSD layers individually if you want to add graphic elements to your movies.

Improvements to the 'Capture' window can also be found in version 2, so not only are more camcorders compatible with the program, you can also capture over breaks in the timecode. The other major improvements come in three categories: real-time editing, interface tweaks and audio capabilities. Read on, as we first show you how Final Cut Express cuts your render time and allows you to better organise your project, and then turn to the following pages to delve into its all-new audio possibilities.

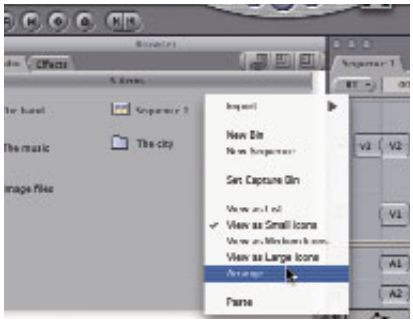
Handy buttons

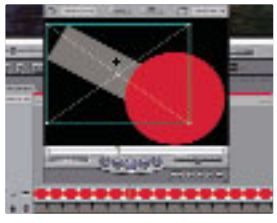
Head to the 'Tools' menu if you want to gain access to the 'Button Bar'. Once it's open all you have to do is select the command you want a shortcut for, and then drag it to the top right of the window you want it to appear on. Now click the window or file you want it to relate to, and then click the button to perform the action.

Knowledge Base: Keeping house

Everyone loves a spring-clean

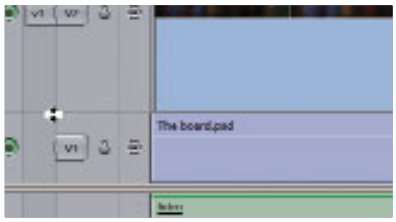
If you're putting together a movie with more than one type of file – video, music, sound effects, Photoshop and more – you'll be relieved to learn that Final Cut Express has tidied up its interface, in particular the way you can store clips. The 'Browser' window is now fully customisable so you can change icon size, create new bins and set the bin that captured clips will appear in. The capture process has also had a revamp, and it's now possible to capture across broken timecodes and from most DVCAM as well as MiniDV cameras.





Photoshop options

Increased integration with other programs is a major boon to FCE 2. Drag a PSD from the 'Browser' directly onto the 'Timeline' and it'll be one flattened file. However, if you double-click it you'll be able to edit each layer individually, because it forms its own sequence.



Customise the space

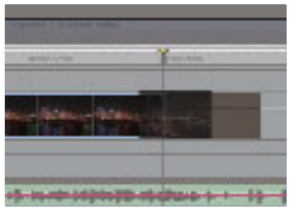
Many of the improvements in Final Cut Express 2 relate to the way you can tweak the interface to suit your way of editing. Probably the most useful of these new features is the fact that you can now re-size all the tracks individually. Simply hover your cursor (as shown on the left) to do so.

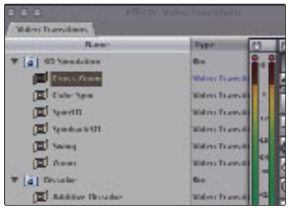
Make your movie

Think creating a movie in Final Cut Express involves reams of complicated menu trickery and advanced 'Timeline' tinkering? It does not; in fact, you can condense the process into four steps, as we prove here...

1 To begin with, double-click the video clip you want to use in the 'Browser' window, and it will open in the 'Viewer'. Add some 'In' and 'Out' points using the buttons shown in the screenshot on the left.

2 Once you've marked up the 'In' and 'Out' points, you need to drag the video from the 'Viewer' directly onto the 'Timeline', or drag it to the right of the 'Canvas' and choose one of the options that appear there.





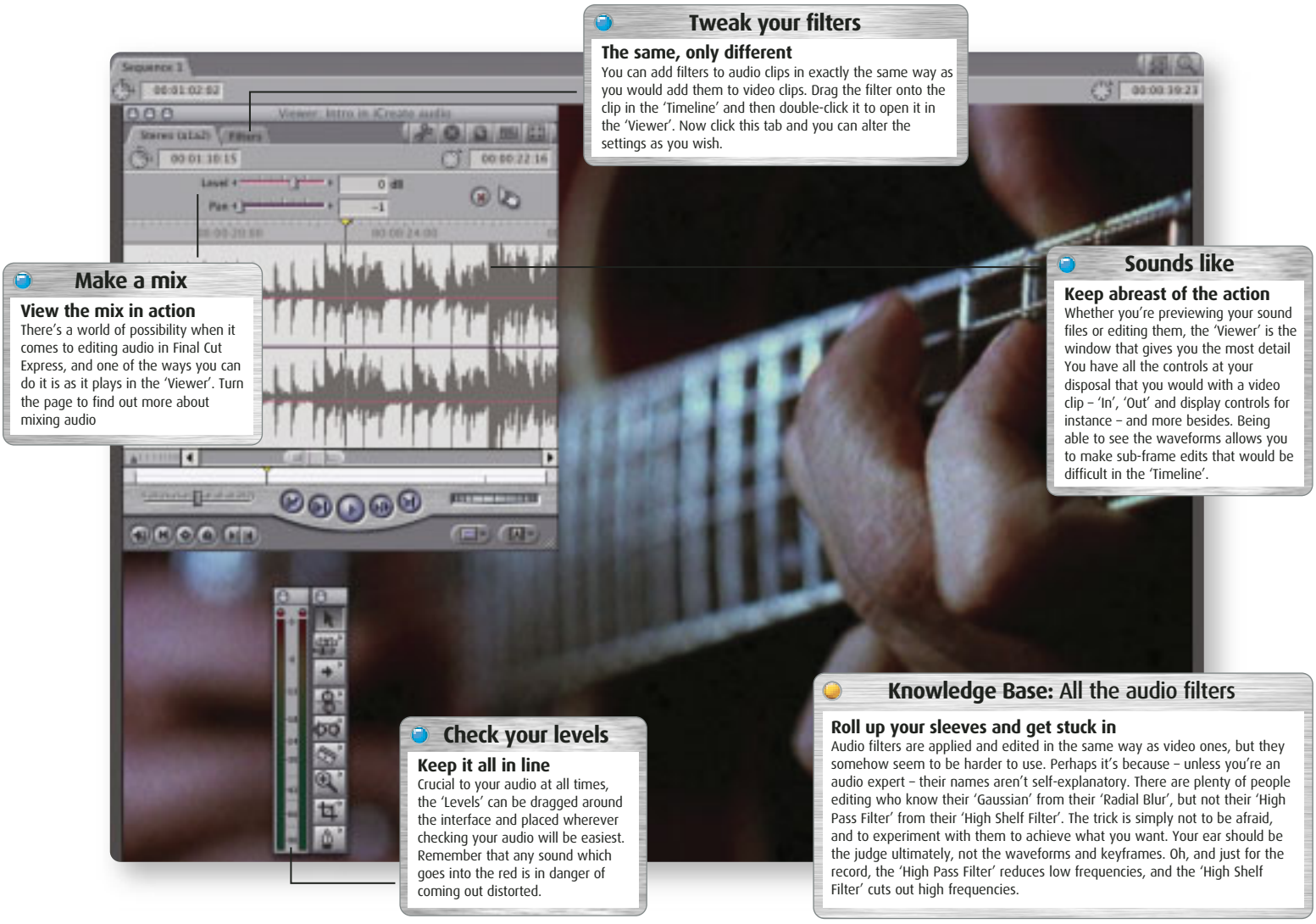
3 Adding a transition to your footage is nice and easy – simply open the 'Video Transitions' folder, which you'll find inside 'Effects', which can be found inside the 'Browser'. Once in here, drag 'Cross Zoom' onto the edit.

4 To make sure everything is how you like it, double-click the transition and it will pop up in the 'Viewer' so you can edit it. The alignment can be changed on all transitions, as well as the zoom and. in this case, the blur.

Knowledge Base: Up and running

Still the same familiar faces

The ability to resize all windows at the same time is another addition to Final Cut Express 2, and is a great help when you're moving through the different stages of the editing process and need to give more or less space to different windows. Despite all the improvements, editing in Final Cut Express remains largely unchanged. Your clips are stored in the 'Browser' and can be viewed and trimmed in the 'Viewer' before you take them to the 'Timeline'. Your finished movie appears in the 'Canvas' and can be seen by scrubbing through the 'Timeline' with the 'Playhead'. Effects and transitions can all be found within the 'Browser', and are then edited in the 'Viewer'.



Tweak your filters

The same, only different

You can add filters to audio clips in exactly the same way as you would add them to video clips. Drag the filter onto the clip in the 'Timeline' and then double-click it to open it in the 'Viewer'. Now click this tab and you can alter the settings as you wish.

Make a mix

View the mix in action

There's a world of possibility when it comes to editing audio in Final Cut Express, and one of the ways you can do it is as it plays in the 'Viewer'. Turn the page to find out more about mixing audio

Sounds like

Keep abreast of the action

Whether you're previewing your sound files or editing them, the 'Viewer' is the window that gives you the most detail You have all the controls at your disposal that you would with a video clip – 'In', 'Out' and display controls for instance – and more besides. Being able to see the waveforms allows you to make sub-frame edits that would be difficult in the 'Timeline'.

Check your levels

Keep it all in line

Crucial to your audio at all times, the 'Levels' can be dragged around the interface and placed wherever checking your audio will be easiest. Remember that any sound which goes into the red is in danger of coming out distorted.

Knowledge Base: All the audio filters

Roll up your sleeves and get stuck in

Audio filters are applied and edited in the same way as video ones, but they somehow seem to be harder to use. Perhaps it's because – unless you're an audio expert – their names aren't self-explanatory. There are plenty of people editing who know their 'Gaussian' from their 'Radial Blur', but not their 'High Pass Filter' from their 'High Shelf Filter'. The trick is simply not to be afraid, and to experiment with them to achieve what you want. Your ear should be the judge ultimately, not the waveforms and keyframes. Oh, and just for the record, the 'High Pass Filter' reduces low frequencies, and the 'High Shelf Filter' cuts out high frequencies.

Tutorial: Edit your audio

A lot of the improvements in Final Cut Express 2 can be found when you delve into the audio sphere, so turn up the volume and create yourself a stunning soundtrack

Task: Edit audio with the help of filters and transitions

Difficulty: Intermediate

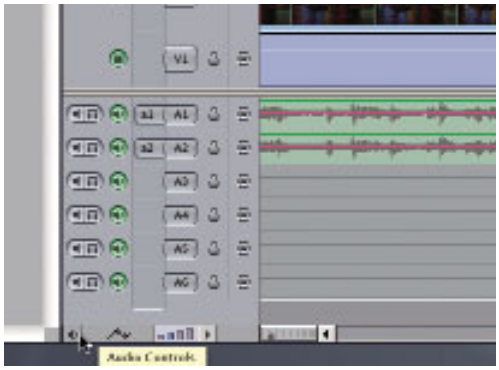
Time needed: 30 minutes

Regardless of whether you're editing a simple home movie or a star-studded Hollywood blockbuster, what it sounds like will have a major impact on how your audience responds to the film. There's no need to feel intimidated by the importance of your audio, though, because Final Cut Express has all the tools you need to deliver a soundtrack that shows your movie in a great light, and reveals just what a talented film-maker you are.

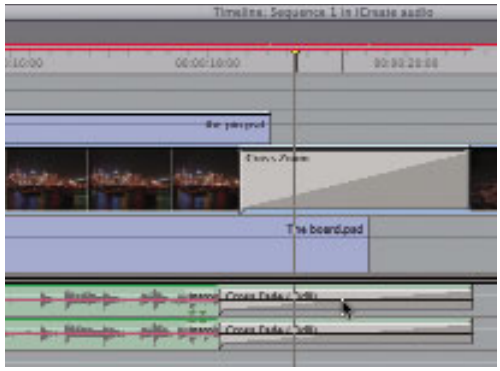
Just as video files come in various guises – footage and title sequences being the basics – audio also comes in a host of different forms. There's dialogue and the background noise recorded with your video, and then there's music, sound effects and even recorded voice-over files. When you're editing audio, your job is basically to transform all of these files into a coherent whole, and then to make sure that it is perfectly in time with your video. It's no small task, but the building blocks of the job are the same as when you're editing video, which certainly makes the process easier. All you have to remember is that you'll fill your 'Browser' with audio clips as well as video ones, and that you have to place them on the 'Timeline' with equal care and attention. It's not called editing for nothing, though, and it's worth remembering that what's not there can be as important as what is. Sometime silence really can be golden. It all comes down to what suits the movie you're making, and the only person who can decide that is you.

In just the same way as you composite video clips by piling them on different tracks on the 'Timeline', you can stack your audio clips there and adjust how they interact with each other. You can also add filters and transitions in exactly the same way as you would video ones. In the following steps we'll show you how you can put audio tracks together to form the basis of a movie soundtrack, before mixing and polishing it to perfection over the pages.

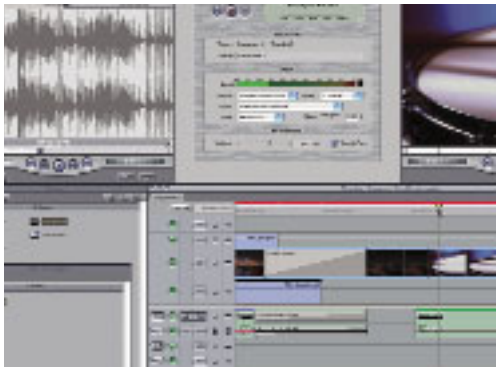
1: Basic setup
Before you start editing, open the 'User Preferences' and tweak them to suit what you want to do. You can find this in the 'Final Cut Express' menu.



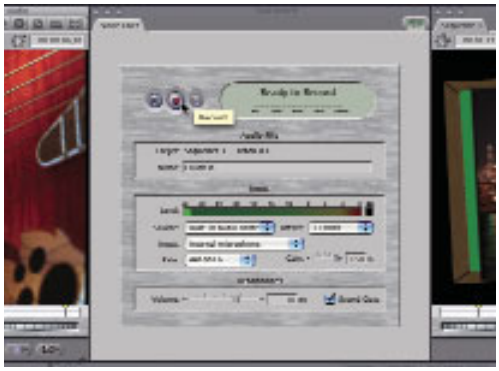
2: Check the boxes
The two buttons at the bottom of the 'Timeline' are very handy. The right one shows keyframes, and the left shows the 'Solo' and 'Mute' buttons for each track.



3: Time to transition
Open the 'Effects' tab in the 'Browser' and then 'Audio Transitions'. To add a 'Cross Fade' so it fades out, drag it from the 'Browser' onto the edit.



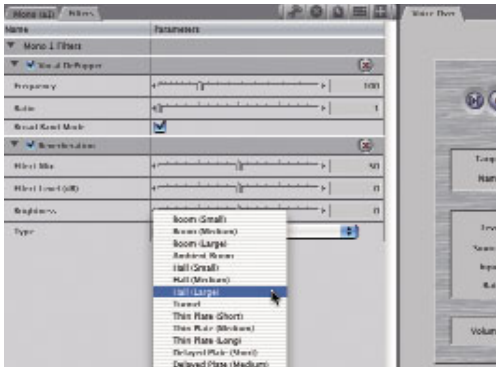
4: Next track
To add another piece of music, locate it in the 'Browser' and drag to the 'Timeline'. Double-click to see and hear it in the 'Viewer', or play in the 'Canvas'.



5: Add voice-over
Line up the 'Playhead', click 'Record' in the 'Voice Over' window ('Window', 'Arrange' and 'Voice Over Recording'). When the clip plays, speak along with it.

6: Fine-tune
Click 'Stop' and the clip appears. It can be moved or edited as normal. This example just says 'One, two, three', and you can see the words in the waveform.

7: Precision cutting
To trim the clip so it contains just the words, use the 'Playhead' and the 'In' and 'Out' makers. To add a filter, find 'Audio Filters' in the 'Effects' tab in the 'Browser'.



8: Take control
Drag the filters you want from the 'Browser' onto the audio file – 'Vocal DePopper' and 'Reverberation' in this case. Edit them in the 'Filters' tab as usual.

9: Time for playback
To check your audio sounds as you want, use the button shown above to play it from 'In' to Out'. You can always make adjustments from the 'Filters' tab.

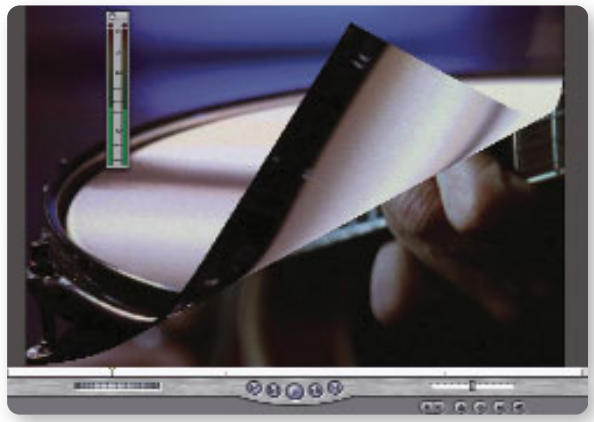
Tutorial: Mix sweet music

People will often put up with poor video but they'll never tolerate poor audio. Make sure yours is as polished as it can be by learning to mix in Final Cut Express 2

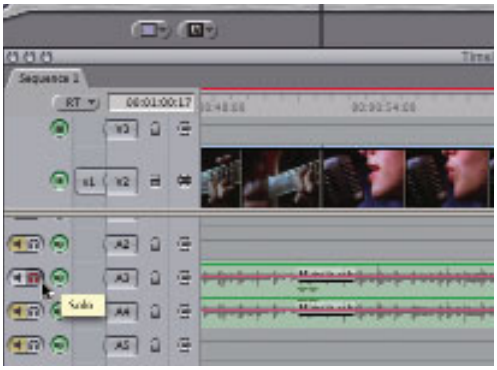
Task: Mix your film soundtrack to perfection
Difficulty: Intermediate
Time needed: 60 minutes

While there have been improvements to editing and mixing audio in Final Cut Express 2, it is the latter that will really stun users. The program now offers real-time volume and audio adjustments, allowing you to play a piece of music and tweak it as you do so. By cutting out the render time, and the fact that you don't have to apply a filter, check it, tweak and check again, the whole process is much more straightforward.

Just as exciting is the automated audio keyframe adjustment, which means that you can play an audio clip in the 'Viewer' and use the 'Level' and 'Pan' sliders to tweak it as you do so. Adjustments you make will be recorded to the clip and automatically updated in the 'Timeline'. Mix your audio properly, and your whole movie will be music to its audience's ears.

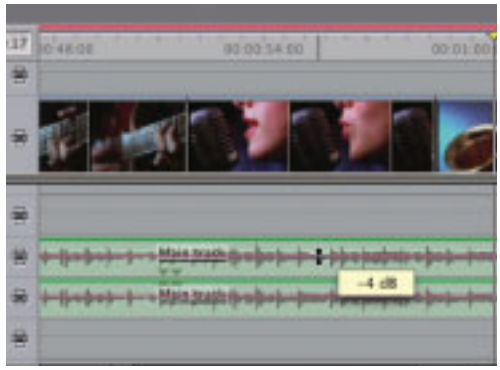


Step-by-step | Final Cut Express 2 | Become a mix master



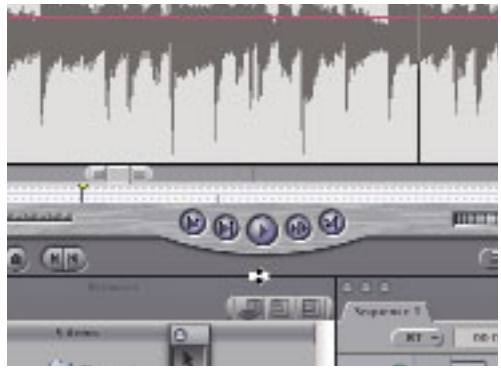
1: Going solo

Since it is likely that you'll have more than one audio file in the 'Timeline', it's vital that you can hear what you're doing. Use the 'Solo' button to play one track



2: Up or down

If your track is too loud or too quiet, you can raise or lower the volume overlay as shown. This alters the volume for the entire track.



3: Make some space

For more control, double-click the track so it appears in the 'Viewer'. To give yourself more space, hover between windows as shown and drag down.

4: Big or small

Use the slider shown to change the view, so that you can either see the whole clip in the window, or just a few frames. This allows you to make precise edits.

5: Draw onto your waveforms

Pick the 'Pen' tool from the 'Tool' palette and add keyframes on the pink overlay, which represents the volume. Drag them up and down as required.

6: Scrub it out

Although the 'Pen' tool lets you make careful adjustments to your audio, you may not be happy with your results. If this is the case, just click 'Reset'.

Mixing audio in Final Cut Express 2

Death by stereo

Know which mode you're in

Since the audio file is music created specifically for this movie, it appears in stereo form. The two channels are therefore linked, and anything that is applied to one also applies to the other. However, if the audio clip was dialogue that had been captured along with the video, it would appear as 'Ch 1 + Ch 2'. To turn them into stereo you would have to go to the 'Modify' menu and choose 'Stereo Pair'.

Music matters

Match it all up

While the 'Viewer' window is great for mixing and seeing exactly what the waveforms are getting up to, don't forget that the audience will only hear your sound, not study it, and what's really vital is that it works well with the images you're showing them. That's why you always need to watch your movie in the 'Canvas' so you can see and hear everything that's going on.

Render requirements

Be patient

Despite FCE2's revved-up real-time effects, it can't do everything instantly, particularly when you're dealing with multiple tracks and multiple formats. Don't forget to use the 'Sequence' menu to render if you need to, and note that the presence of two red lines means that both audio and video need to be rendered.

Knowledge Base: Level and Pan explained

Playing with the sound options

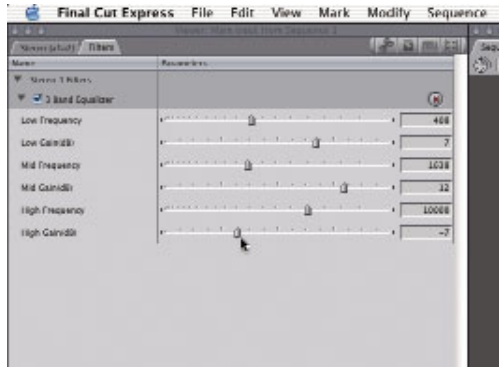
Mixing audio comes down to keyframe control of 'Level' and 'Pan'. While 'Level' refers to the volume of your audio, and is therefore easy to understand, the 'Pan' settings are a bit more complicated. Essentially though, they control where the sound is. In a mono clip, for instance, you could have the pan adjust the sound of a plane talking off to make it move from one ear to the other, so it seems like the sound is moving. The '3 Band Equalizer' allows you to take more control of this by adjusting the different frequencies within the audio.

7: Mix in real-time

If you want to be more intuitive, press 'Play' and edit with the sliders. Your keyframes will automatically be added, for both 'Levels' and 'Pan'.

8: Audio and video

Go to the 'Timeline' and play your project in the 'Canvas'. The keyframes recorded in the 'Viewer' have been updated to the clip in the 'Timeline'.

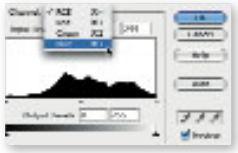


9: Final touches

To further mix your audio, you'll find the '3 Band Equalizer' a great help. Find it in 'Filters' and use it to tweak the audio until it sounds how you'd like.

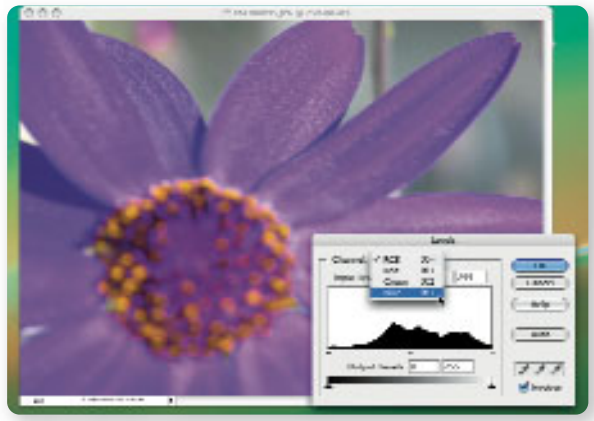
Tutorial: Correct photos using Levels

With Photoshop's Levels command at your side, you can make precise tonal adjustments to your photos

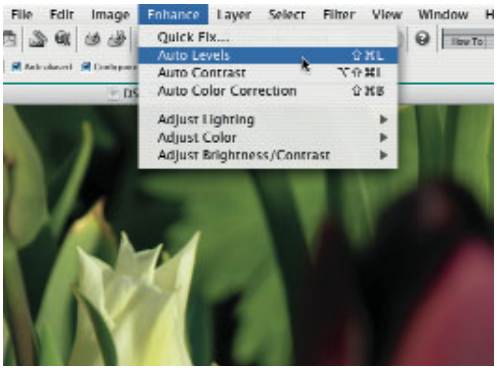


Task: Use Photoshop's Levels command
Difficulty: Intermediate
Time needed: 20 minutes

The secret of a successful painting is producing realistic areas of darkness, light and shadow. Regardless of the quality of the shapes, it is this holy trinity that makes a picture come alive. The same applies to photographs. Even the most beautifully-composed image will falter if one of these three is out of sync. Using Photoshop's 'Levels' dialog, though, you can rescue any lagging tone. Levels adjust the tone of an image by distributing pixels between the darkest and lightest areas, which can be set automatically or by your good self. And if there's just one particular hue that is causing you grief, Levels allow you to sort out just one colour of an image. We can't reveal any magic settings, because the perfect Levels arrangement depends on the image and what look you want to achieve, but we can take you for a tour around the 'Levels' dialog and reveal what does what.

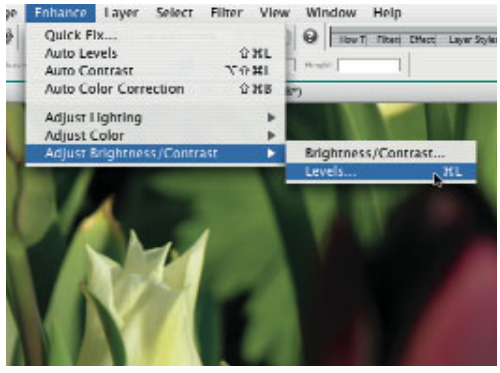


Step-by-step Photoshop Elements Correcting images with the Levels command



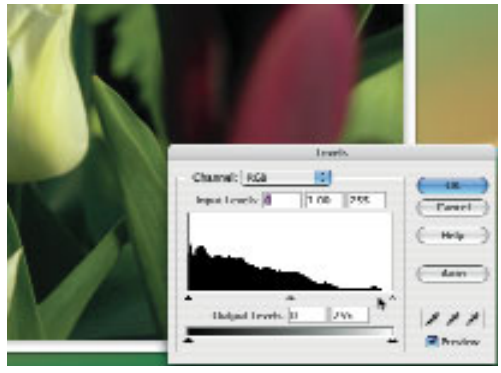
1: Go Auto

It may be that there isn't much to fix in your image, in which case let Photoshop do the hard work. Go to the 'Enhance' menu and pick 'Auto Levels'.



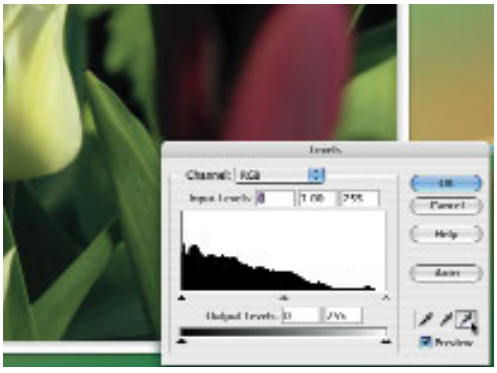
2: On your own

For more control, open the 'Levels' dialog window by going to 'Enhance', 'Adjust Brightness/Contrast' and then 'Levels'. Alternatively, press 'Apple', 'L'.



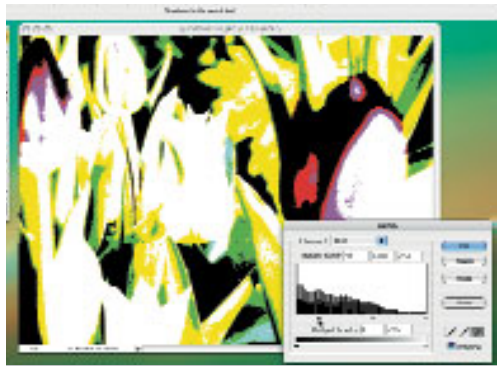
3: Look at the read-out

The histogram illustrates the colours in your image. The left refers to black, the middle section refers to the greys, while the right section is where the whites live.



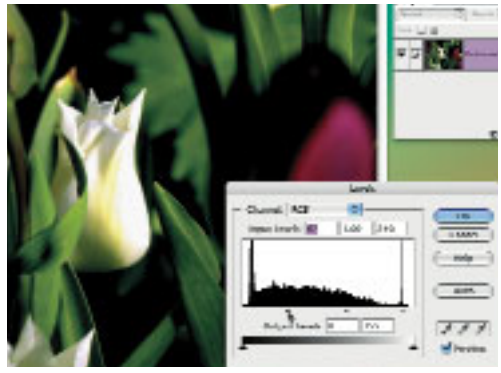
4: Set the range

The three eyedroppers let you set what areas in the image represent dark (left), light (right) and grey (middle). Pick one and click the corresponding area.



5: Going to the threshold

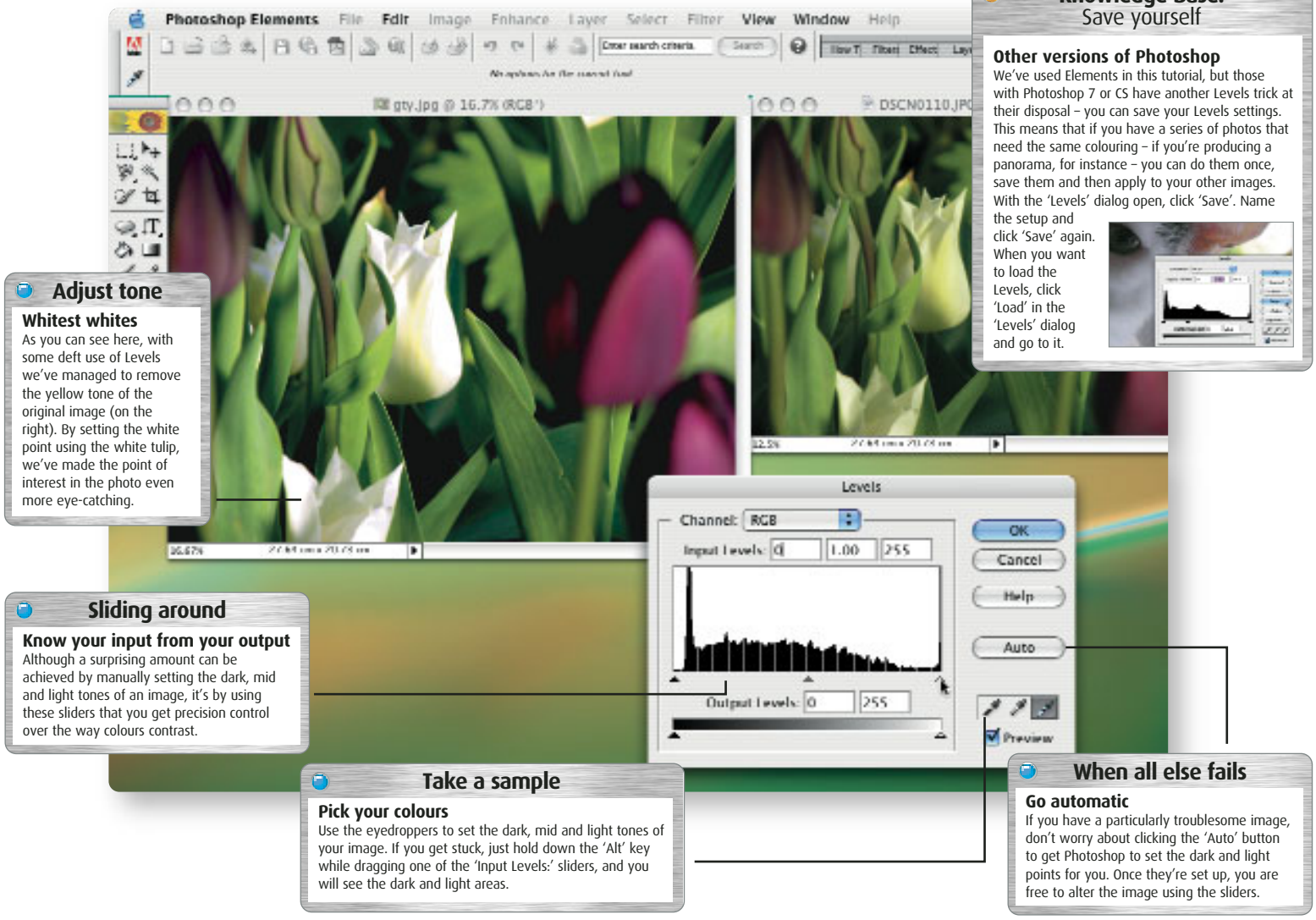
To pinpoint the dark/light areas, hold down 'Alt' and move the 'Input levels:' sliders. The dark and light areas will be visible, depending on the slider used.



6: Slide around

Once the black/white points are set, use the 'Input/Output Levels:' sliders for more precise adjustments. 'Input Levels:' increase contrast, as you can see here.

Adjust the tone of your image



Knowledge Base: Save yourself

Other versions of Photoshop

We've used Elements in this tutorial, but those with Photoshop 7 or CS have another Levels trick at their disposal – you can save your Levels settings. This means that if you have a series of photos that need the same colouring – if you're producing a panorama, for instance – you can do them once, save them and then apply to your other images. With the 'Levels' dialog open, click 'Save'. Name the setup and click 'Save' again. When you want to load the Levels, click 'Load' in the 'Levels' dialog and go to it.

Adjust tone

Whitest whites

As you can see here, with some deft use of Levels we've managed to remove the yellow tone of the original image (on the right). By setting the white point using the white tulip, we've made the point of interest in the photo even more eye-catching.

Sliding around

Know your input from your output

Although a surprising amount can be achieved by manually setting the dark, mid and light tones of an image, it's by using these sliders that you get precision control over the way colours contrast.

Take a sample

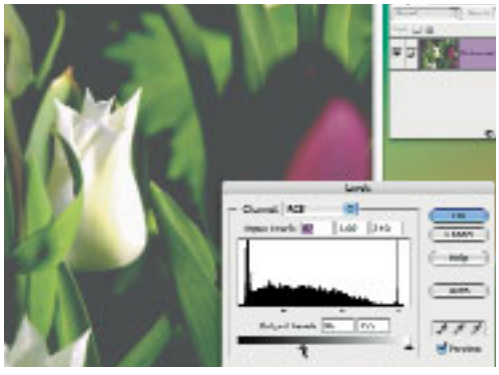
Pick your colours

Use the eyedroppers to set the dark, mid and light tones of your image. If you get stuck, just hold down the 'Alt' key while dragging one of the 'Input Levels:' sliders, and you will see the dark and light areas.

When all else fails

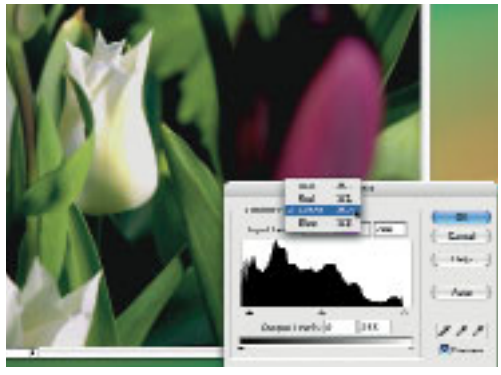
Go automatic

If you have a particularly troublesome image, don't worry about clicking the 'Auto' button to get Photoshop to set the dark and light points for you. Once they're set up, you are free to alter the image using the sliders.



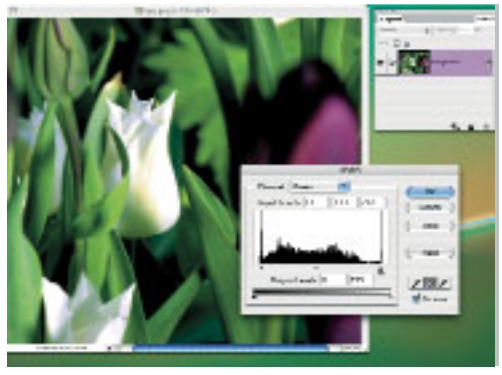
7: And the opposite

The 'Output Levels:' slider decreases contrast between colours. There's no right setting for this – it depends on what look you want. Click 'OK' when happy.



8: One colour wonder

There may be one particular colour causing you strife, in which case, you can adjust only the red, green or blues by selecting one from the 'Channel:' menu.



9: Dark and light

With the colour selected, set the dark and light points as before and play with the sliders to set contrast. You can go for quite an unnatural look if you wish.

Tutorial: Rotating and cropping images in Photoshop Elements

Don't let a wobbly shot ruin your holiday snaps – take your image into Photoshop Elements and straighten things out

Task: Learn how to rotate images in Photoshop Elements

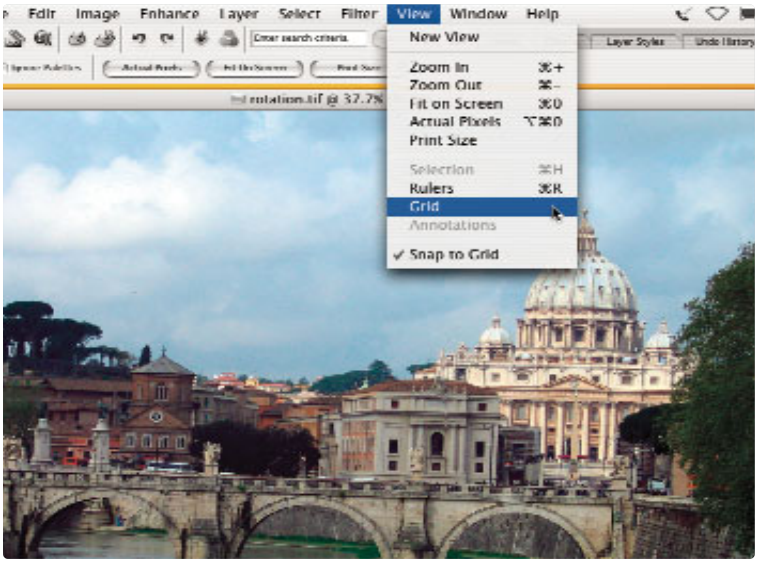
Difficulty: Beginner

Time needed: 10 minutes

Rotating an image is one of the most common image editing tasks digital photographers have to contend with. Virtually all photos taken in portrait mode have to be rotated after being downloaded from a digicam and it's often necessary to straighten out the odd wonky shot too. It's the latter topic that we'll be focusing on here and for good reason. Although Photoshop Elements theoretically allows you to straighten images with a single click, this feature does have a tendency to be a bit hit and miss. In order to get precise results you'll need to do the job manually. And that is exactly what we are going to show you how to do here...

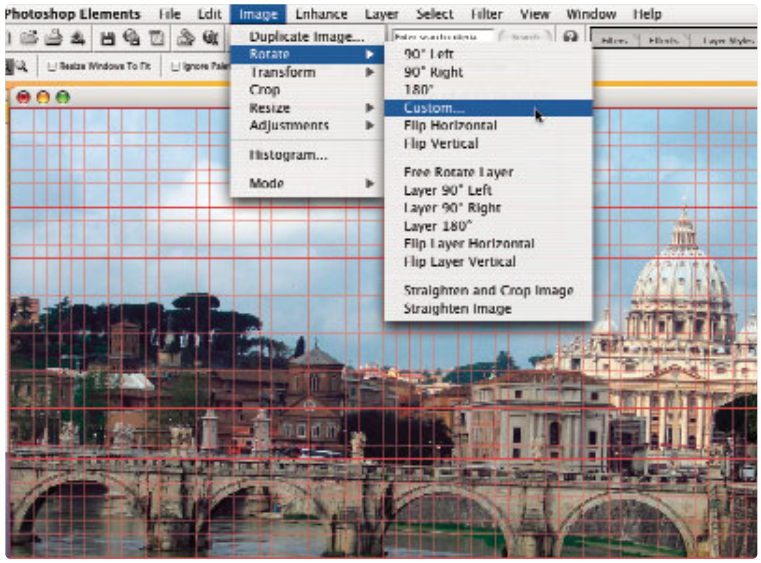
Step-by-step | Photoshop Elements | Rotating and straightening an image

1: Assessing the problem



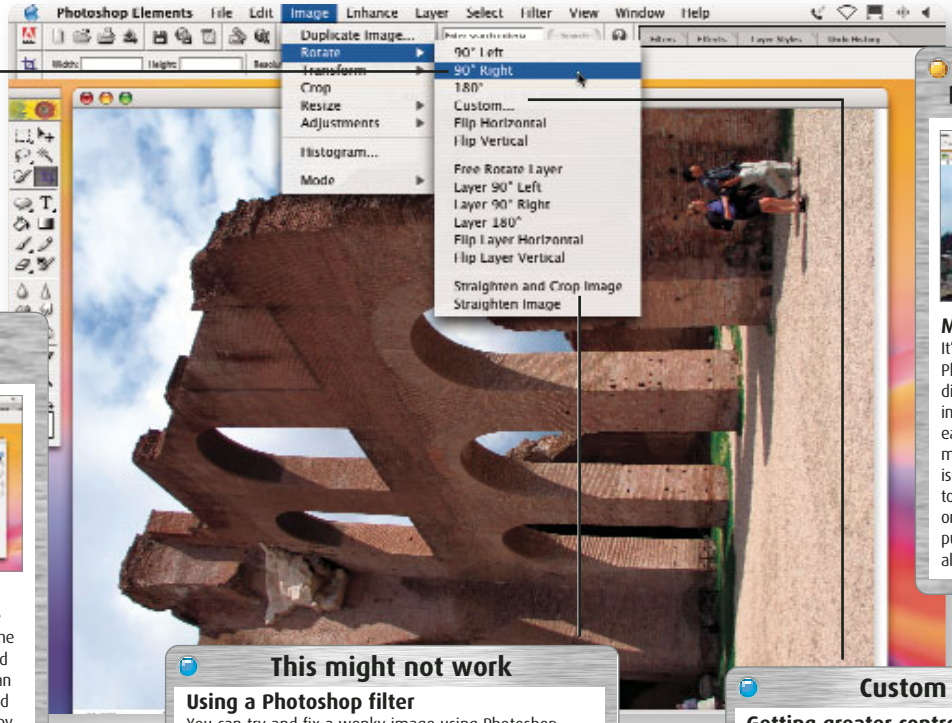
Here's our problem image. Close inspection reveals a sloping bridge that rather bends reality somewhat. Worry not – a spot of rotation will apply a simple remedy. First, however, we need to assess the level of rotation required. Click on the 'View' menu and scroll down to 'Grid'.

2: Bring up the grid



Elements will place a handy grid over your image. Match one of the lines of the grid up to a straight area in your image – in this case the bridge. This allows you to estimate the angle of rotation required. Now click on the 'Image' menu, scroll down to 'Rotate' and pick 'Custom'.

Rotating images with Photoshop Elements

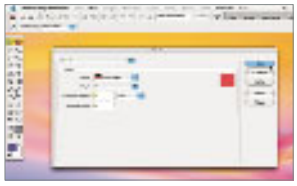


Simple rotation

Fixing digicam shots

An image on its side is a common sight for digital photographers. Fix this by clicking on the 'Image' menu and selecting either the '90˚ Left' or '90˚ Right' option.

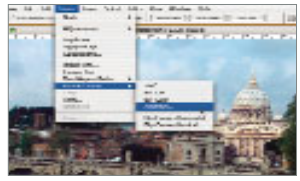
Knowledge Base: Sort the grid out



Customise your colour

Look closely at step two and you'll see we're using a different colour grid to the default one. That's because the red grid stands out better on our image. You can adapt the configuration of the grid used to suit the image you are working on by clicking the 'Photoshop Elements' menu, scrolling down to 'Preferences', 'Grid'. Now you can change the colour, style and number of lines used on the grid.

The Knowledge Base: Doing it in Photoshop CS



Make it easy

It's easier to straighten images in Photoshop CS, because the Grid is dispensed in favour of guides. Load an image into Photoshop CS (it works in earlier versions, too), click the 'View' menu and make sure the 'Rulers' options is selected. Rulers will appear along the top and side of the image window. Click on these and drag over your image to pull down a guide that can be easily aligned with a straight part of the image.

This might not work

Using a Photoshop filter

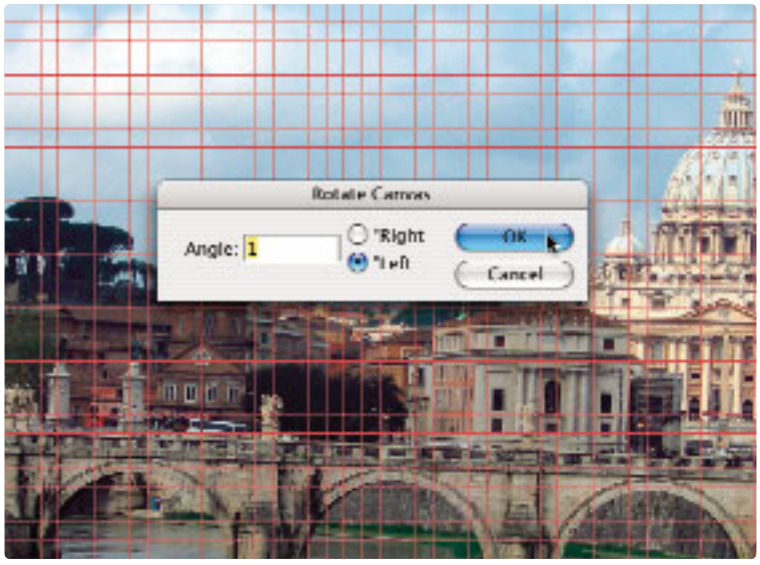
You can try and fix a wonky image using Photoshop Elements' 'Straighten Image' option. This is a filter that will analyse your image and then attempt to straighten it automatically. By all means try this, but on our experience it rarely gives entirely satisfactory results.

Custom options

Getting greater control

For really precise image rotation you'll need to pick the 'Custom' option from the 'Rotate' menu. This option allows you to specify how many degrees of rotation are applied and is covered in-depth below.

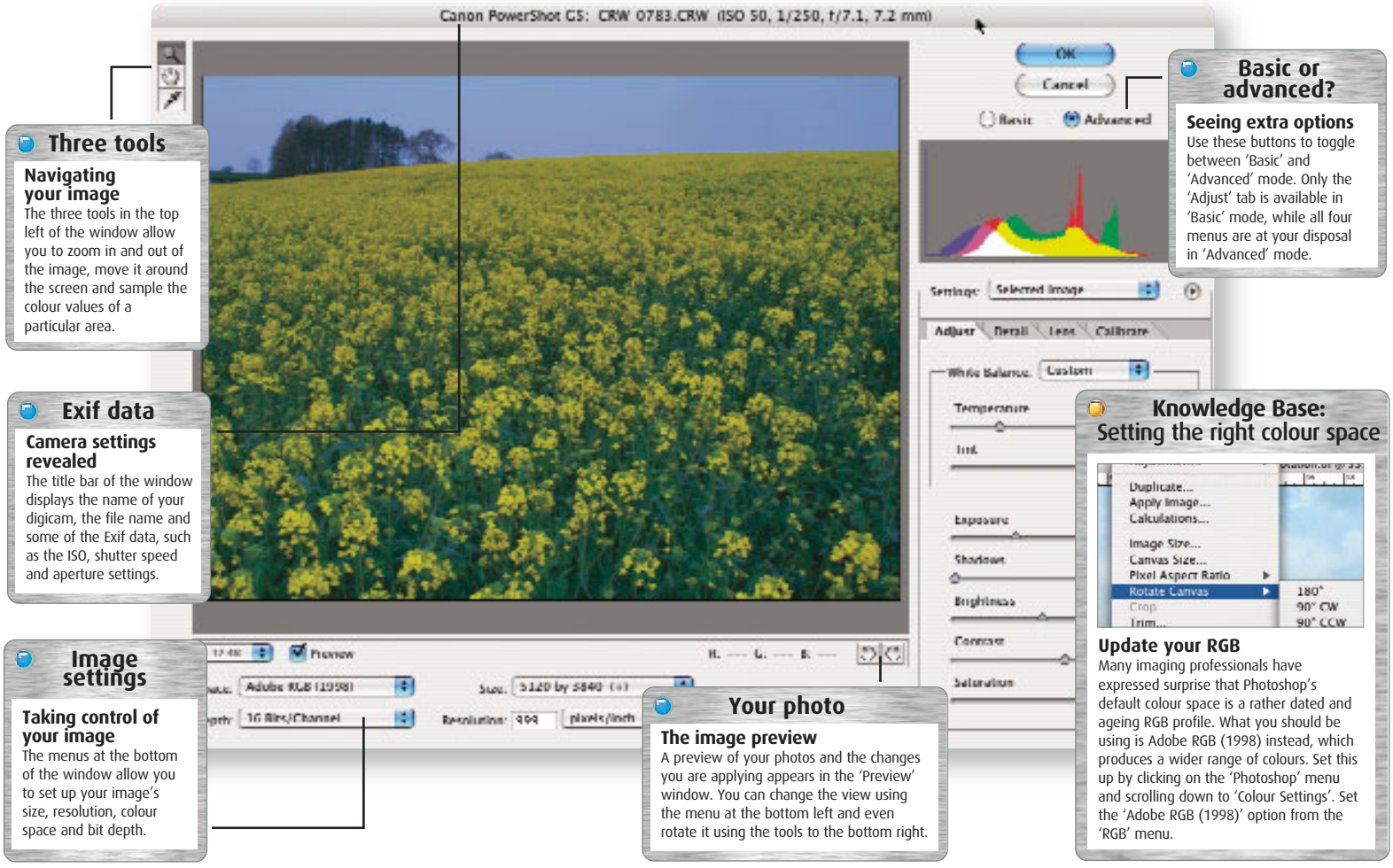
3: Let's straighten it out



We're guessing that we need to rotate one degree anti-clockwise. Type '1' into the 'Rotate Canvas' box, tick 'Left' and click 'OK'. You may need several attempts to get it right and you can enter values like 0.5 and 0.25 if you need to. Our image was eventually rotated 1.5 degrees.

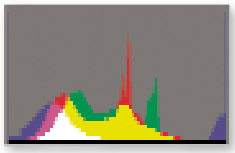
4: A bumper crop

After rotation, Photoshop Elements leaves an unsightly area of canvas around the image. Remove this by dragging the 'Crop' tool across the part of the image you want to keep and then use the handles to crop out the excess canvas, keeping as much of the image as possible.


Canon PowerShot G5: CRW 0783.CRW (ISO 50, 1/250, f/7.1, 7.2 mm)
OK
Cancel
Basic
Advanced
Three tools
Navigating your image
The three tools in the top left of the window allow you to zoom in and out of the image, move it around the screen and sample the colour values of a particular area.
Basic or advanced?
Seeing extra options
Use these buttons to toggle between 'Basic' and 'Advanced' mode. Only the 'Adjust' tab is available in 'Basic' mode, while all four menus are at your disposal in 'Advanced' mode.
Exif data
Camera settings revealed
The title bar of the window displays the name of your digicam, the file name and some of the Exif data, such as the ISO, shutter speed and aperture settings.
Knowledge Base: Setting the right colour space
Duplicate...
Apply Image...
Calculations...
Image Size...
Canvas Size...
Pixel Aspect Ratio
Rotate Canvas
180°
90° CW
90° CCW
Crop
Trim...
Update your RGB
Many imaging professionals have expressed surprise that Photoshop's default colour space is a rather dated and ageing RGB profile. What you should be using is Adobe RGB (1998) instead, which produces a wider range of colours. Set this up by clicking on the 'Photoshop' menu and scrolling down to 'Colour Settings'. Set the 'Adobe RGB (1998)' option from the 'RGB' menu.
Image settings
Taking control of your image
The menus at the bottom of the window allow you to set up your image's size, resolution, colour space and bit depth.
Your photo
The image preview
A preview of your photos and the changes you are applying appears in the 'Preview' window. You can change the view using the menu at the bottom left and even rotate it using the tools to the bottom right.

Tutorial: Using Photoshop's Camera Raw plug-in

Adobe's Camera Raw plug-in gives digital photographers unprecedented control over the way their images are processed. Allow us to show you how it works



Task: Process digital photos with Photoshop CS's Camera Raw plug-in

Difficulty: Expert

Time needed: 30 minutes

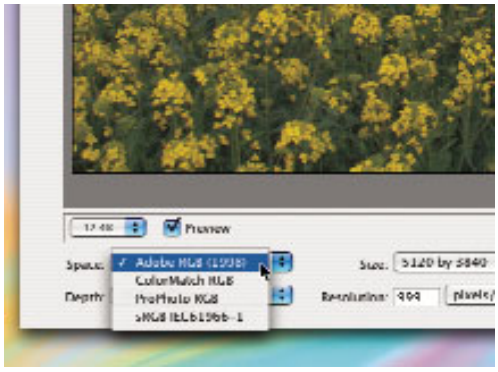
Back in the days of film-based photography, it was common practice to either get your local photo developer to process your film or to hop off to your darkroom and do it yourself. Although the latter clearly gave greater control over the end result, both had the distinct advantage of preserving a negative with the raw image data captured from the camera.

One big advantage of digital photography is that time-consuming processes like these are eliminated. Unfortunately, digital photography also takes away much of the control over the way our images are processed – the CCD inside your digicam automatically does all the processing for you and, worse still, actually throws image information away when you shoot in JPEG mode. Serious photographers can wrestle the initiative back from their overzealous CCDs by shooting in Raw format.

Not all digicams offer this option, but many prosumer and virtually all professional models do. Unlike JPEG, which is a lossy format, Raw files include the exact, unprocessed data captured by your digicam's CCD. Shooting in Raw format gives you greater control over the way your images turn out; the downside is that you have to do all the processing, including setting the exposure, white balance and colour balance yourself.

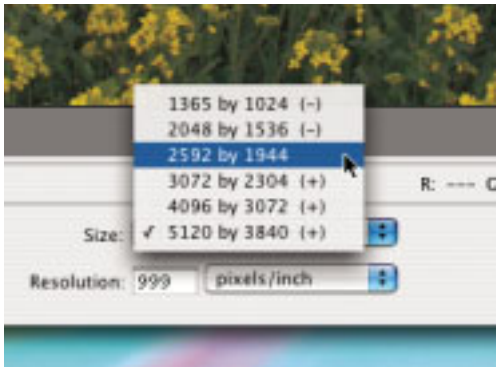
All digital cameras have their own proprietary Raw modes and most that support Raw mode come with their own software for processing the Raw files. For the purpose of this tutorial, however, we'll be using Adobe's excellent Camera Raw plug-in. To give you an idea of the quality of this software it was developed by Thomas Knoll, the founding father of Photoshop himself. If you've got Photoshop CS, Camera Raw is included for free. Not all digicams are supported by this plug-in, however – for the record we're using a Canon PowerShot G5 here – so to check if your model is compatible, pay a visit to **www.adobe.com/products/photoshop/cameraraw.html**.

NB: Colours are not reproduced entirely accurately due to the CMYK printing process.



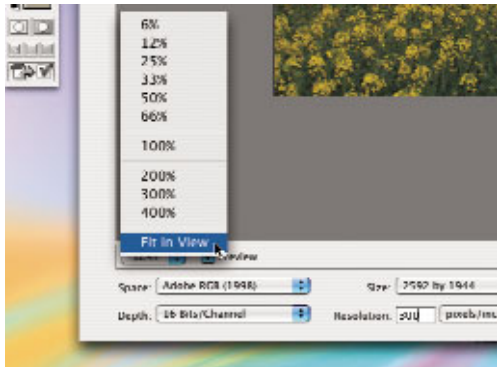
1: Set the right Colour Space

We've already touched on 'Colour Space' (see Knowledge Base). Make sure this menu is set to 'Adobe RGB (1998') and 'Depth' to '16 Bits' before you start.



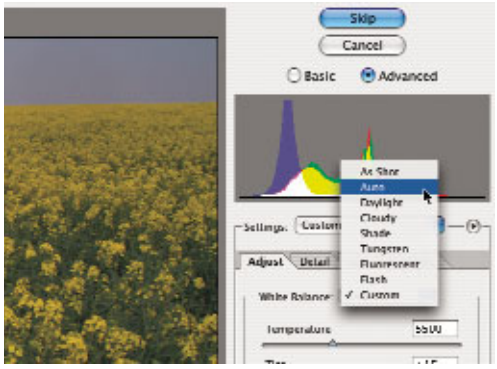
2: Set the file size

Use the second set of menus to set the image size. Pick your camera's native resolution at best quality and set the resolution to '300 pixels/inch'.



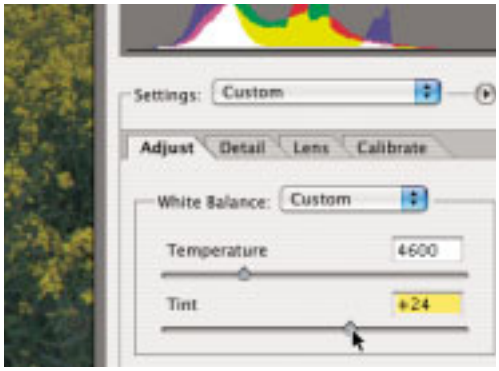
3: Set the right view

Your image has probably shrunk in the preview screen, so use the menu in the bottom left-hand corner to increase the size of the preview. Pick 'Fit in View'.



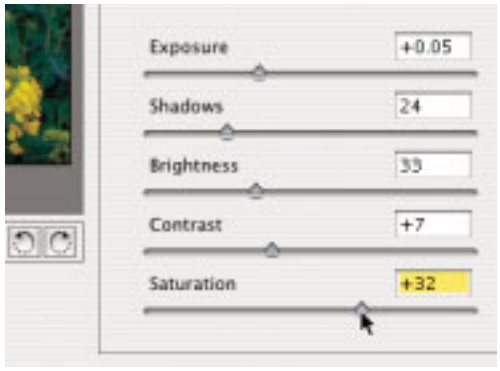
4: White balance options

If you want, you can use the 'White Balance' menu to apply white balance settings. Leave it set at 'Custom' if you prefer to set your own using the sliders below.



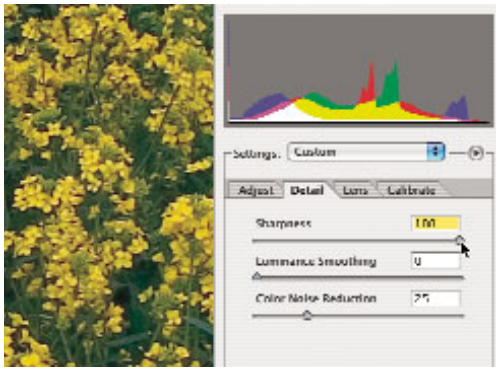
5: Temperature and Tint

Use 'Temperature' and 'Tint' sliders to set white balance manually. Drag the former to the left to cool the tones and to the right to warm them.



6: Making tonal adjustments

Fine-tune the tonal balance of your image using the 'Exposure', 'Shadows', 'Brightness', 'Contrast' and 'Saturation' sliders. Experiment for the best results.

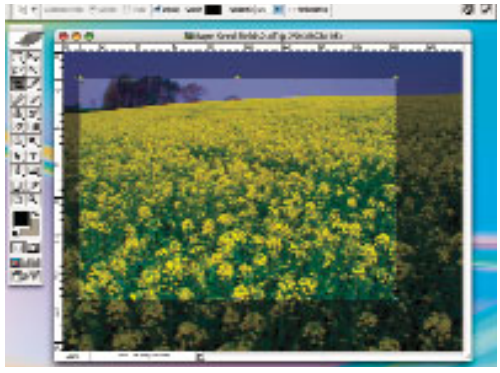


7: Sharpening

Make sure the 'Advanced' button is ticked and click on the 'Detail' tab to apply sharpening to your image. 'Luminance Smoothing' can reduce noise and artefacts.

8: Colour calibration

Click the 'Calibrate' tab for precision control over the red, green and blue colour balance of your image. Click the 'OK' button when you are happy with the results.



9: Head to Photoshop

The image will open up in Photoshop and you can perform any further editing, such as cropping. Save it in any format, but make sure you keep the RAW file!

Tutorial: Transform images with plug-ins

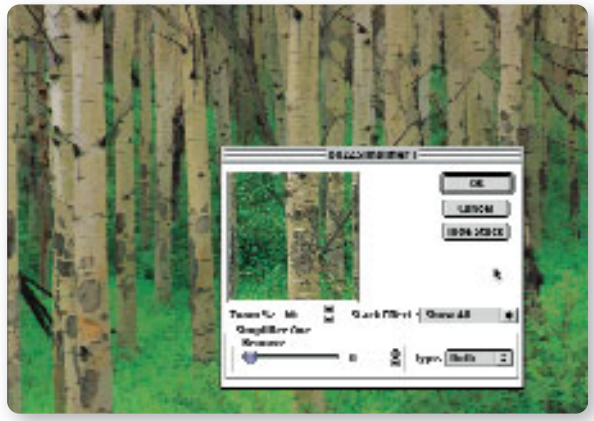
Let your imagination run riot with our guide to using the buZZ Simplifier plug-in and get more from your images

Task: Get artistic with the buZZ Simplifier plug-in

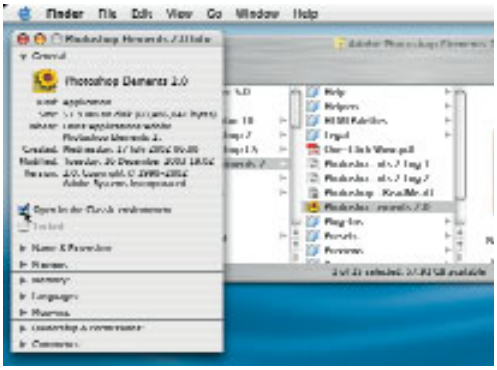
Difficulty: Beginner

Time needed: Completely up to you

Just because a picture is technically perfect doesn't mean to say it can't be improved. Applying different treatments to the image – usually with the help of plug-ins – is an excellent way to create something completely different from the original. In your quest for image excitement, you may like to call upon the services of the buZZ Simplifier plug-in. This little beauty simplifies your image by taking away extraneous detail. There are three 'Simplifiers', all relating to different areas of the image, so you're in total control of what goes and what stays. Have a read through our tutorial to see how easy it is to use and if you fancy having a go yourself, check out the full version software on this issue's CD. Please note, to unlock the full version of buZZ Simplifier, you'll need to send an email to **mag@fo2pix.com** with the subject heading 'iCreate buZZ'.

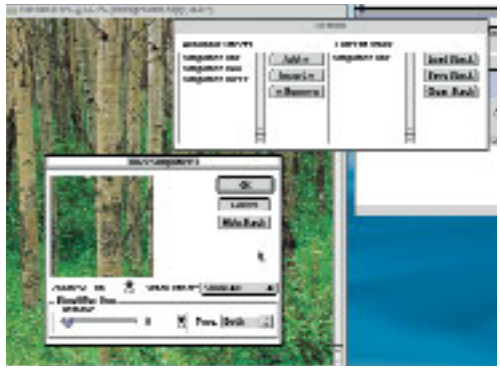


Step-by-step | Photoshop Elements | Using the buZZ Simplifier plug-in



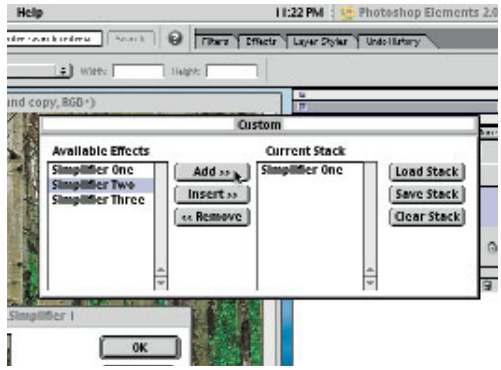
1: Classic concerns

Your first task is to set Photoshop to open in 'Classic'. Open 'Applications', highlight the icon, go to 'File', 'Get Info' and click the 'Classic environment' box.



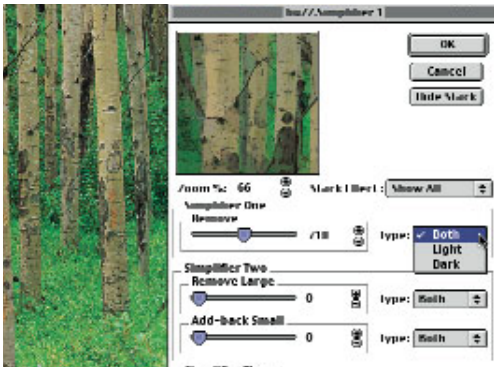
2: All systems go

Follow the instructions for installing buZZ Simplifier and then open an image in Photoshop. Go to 'Filters' and open up 'buZZ Simplifier'. Two windows will appear.



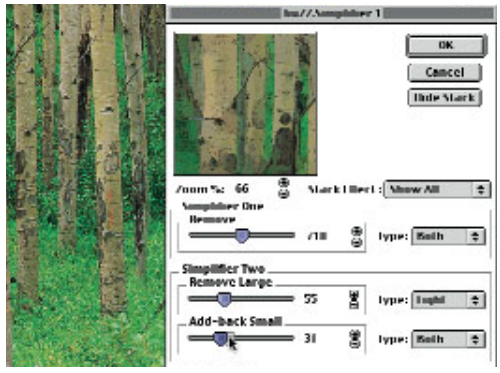
3: Stack 'em up

The various 'Simplifiers' can quite literally be 'stacked' on top of one another. To add one, go to the 'Custom' window, click on a Simplifier and then hit 'Add'.



4: Simplifier One

This removes light and dark areas of the image. Set whether to do this separately or together from the 'Type:' menu, and make adjustments with the slider.



5: Simplifier Two

If you've removed too much detail, this Simplifier allows you to add back fine detail to the light or dark areas. Use the slider as before.

6: Simplifier Three

This lets you remove detail from the inner, middle and outer sections. Click 'Regions' to see the sections, and adjust their size using the 'Sensitivity' drop-down menu.

DVD Studio Pro 2: Interface explained

Progressing from iDVD to DVD Studio Pro may seem daunting, but Apple has made things as easy as possible thanks to the program's new slick, intuitive interface. Prepare to take the next step with DVD Studio Pro 2...

Task: Become familiar with DVD Studio Pro 2

Difficulty: Intermediate to advanced

Time needed: From 1 hour

Anyone familiar with the first incarnation of DVD Studio Pro will soon discover that this latest version feels like a different program. With a radically redesigned interface aimed at bringing iDVD power users into the more sophisticated world of DVD authoring; a customisable workspace; a 'Timeline' track editor; comprehensive 'Menu editor' and professional encoding utilities, this is a must-have product for DVD builders. DVD Studio Pro 2 grows along with your ability, and the preset configurations enable novices to get started quickly. We're focussing on the 'Extended' layout here, but you also get a 'Basic' setup and an 'Advanced' configuration. So read on, and discover more about this powerhouse piece of software.

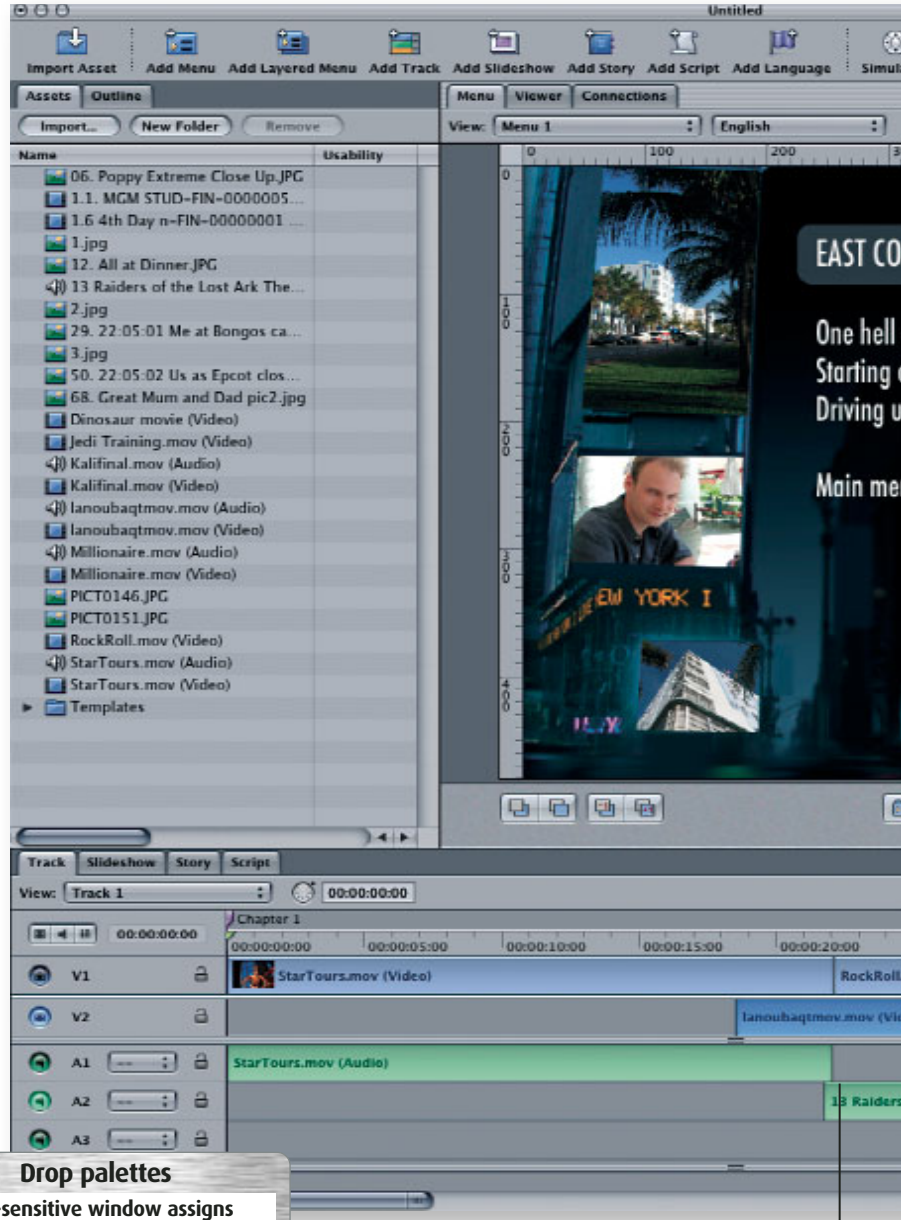
Configure to your own skill level

With DVD Studio Pro 2 there are three preset layout configurations which are available, depending on requirements and skill level. Here's a look at what each offers:

1 *Basic configuration:* This is the bare bones of DVD creation. Taking its lead from iDVD, it includes a basic 'Menu editor' and floating palette window for template choice and asset management, derived from the iLife apps.

2 *Extended configuration:* The next step up, this setup adds a 'Track editor' for interactive moving menus, an 'Asset manager' for media handling, and the 'Inspector' window which expands on the 'Template' window.

3 *Advanced configuration:* This is the all-singing, all-dancing setup, encompassing all four areas of the workspace giving the user full access to all areas of DVD Studio Pro 2, including 'Disc outline' and story aspects, as well as full asset control.



Drop palettes

Context-sensitive window assigns multiple functions with ease

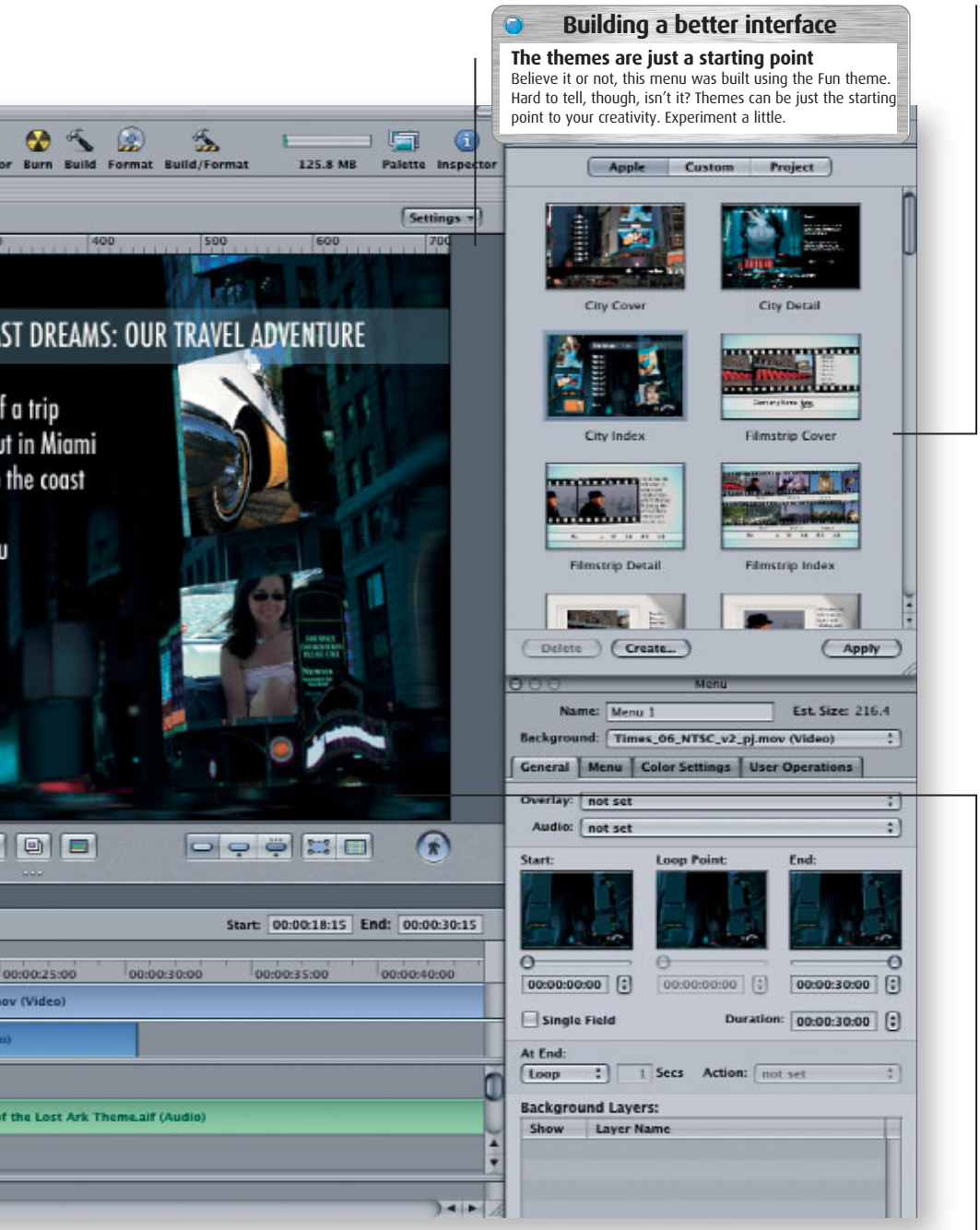
This little marvel is great for eliminating repetitive editing tasks. You can assign multiple functions in one click, a little like Photoshop's 'Actions' function. With one drag and drop movement, you can assign drop zones, create chapter indexes... just be creative, and you'll see how quickly you can build menus.

Timeline-based track editor

This area may feel familiar to those working in Final Cut Express or Pro, and for good reason – it's aimed at these users for better integration of projects. For creating menus and actual discs, this 'Track editor' can organise up to:

Nine video angle tracks
Eight full-length audio tracks
32 subtitle streams

Plus you can completely edit chapter markers from here and add closed captioning for the hearing impaired.



Menu editor window

If you are familiar with iDVD, this aspect of the program should cause you no trouble at all. A menu creation area, built around a screen environment, the 'Menu editor' offers everything iDVD does in terms of drag-and-drop menu creation. One of the differences in DVD Studio Pro 2 is the inclusion of alignment guides, which allow accurate placement of elements within your interface and two guides known as the 'Title safe' and 'Action safe' areas, which help you ensure your interface elements don't fall out of the TV viewing area.

Also included are the familiar iDVD 'Drop Zone' areas that enable menu creators to add moving asset files into active areas of the interface. This area has the addition of 'Shapes', which help you build quirky elements into your interface designs. There's also a powerful text handling utility – far more intuitive than iDVD – that allows for lightning-fast text inclusion, formatting and rendering.

Menu templates

Feel like you've gone far enough with iDVD? Check out some of the new interactive menu templates here. Using predefined templates (à la iDVD), you can very quickly build corporate-style menus that are useful for training or educational usage or there are more sophisticated sets for movies, TV and advertising purposes, and even music videos! Add to this the wedding themes and it's easy to see how DVD Studio Pro 2 can be not only an enthusiasts' program, but a behemoth of a business tool for multimedia client-based work.

City theme
Good for city breaks, and urban chic interfaces

Filmstrip theme
Excellent for portfolios, slideshows and indie films

Leader theme
Awesome for moody discs, music videos or presentations

Light theme
Very good for old cine movie or precious moments

Portfolio theme
Great for self promotion DVD interface menus

Wedding band theme
Perfect for wedding and golden memories interfaces

Knowledge Base: Moving from iDVD

More advanced feature set
Adding multiple video and audio streams as well as subtitles can really push the envelope with what's possible in DVD menu creation at home or in the office. Imagine having a documentary created in Final Cut Express, which you could now add a commentary audio stream to. DVD Studio Pro does this seamlessly.

More buttons and intuitive menus
iDVD struggles with more than nine buttons on a page, which have limited styling control. DVD Studio Pro can handle up to 36 buttons per menu, and you can define the navigation between each button, creating easter egg items and better themed areas.

Dual layer and copy protection discs
Yes, you can even add copy protection to your precious discs to prevent unauthorised copying, and burn dual-layered discs using external burners.

Import iDVD project files.
This is the kicker. Take your existing iDVD project files and enhance them with the additional functionality offered by DVD Studio Pro 2.

Tutorial: Create an interactive DVD

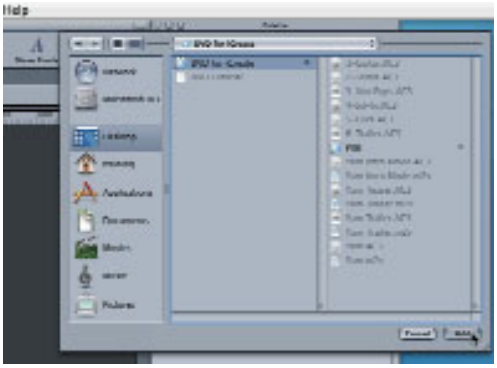
DVD Studio Pro 2 is a lot easier to get to grips with than you may think. In fact, once you get used to it, you'll discover it's actually remarkably similar to iDVD, only with loads more functionality

Task: Create an interactive DVD using templates
Difficulty: Intermediate
Time needed: 45 minutes

Apple introduced us to DVD authoring with iDVD, but however much you may love the program, there will come a time when you'll outgrow it. Thankfully, though, DVD Studio Pro 2 carries on where iDVD left off. This application allows you to take control of any project, whether it's home movies, documentaries with multiple viewing angles, or motion pictures with soundtracks and bonus features.

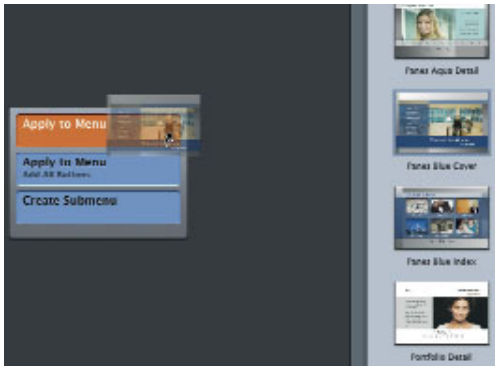
But despite all its power, it is easy to master. Because this is our first foray into DVDSP2, we will be working in the 'Basic' configuration (four are available: 'Basic', 'Extended', 'Advanced' and 'Advanced Cinema') to create a simple DVD menu using built-in templates. And if you fancy something more, take a look at our guide to the 'Extended' interface over the page.

Step-by-step | DVD Studio Pro 2 | Creating a DVD interface



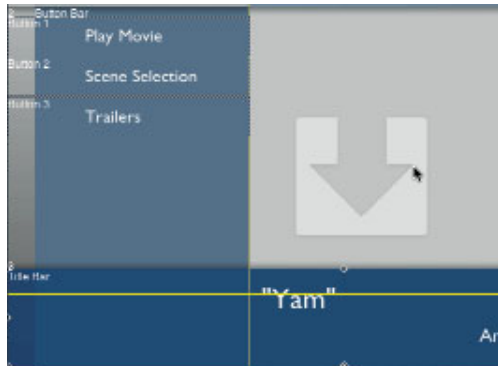
1: Import audio and video assets

DVDSP2 links itself to your 'Movies', 'Pictures' and 'Music' folders. You can add other folders by clicking the '+' button at the top of the 'Palette' window.



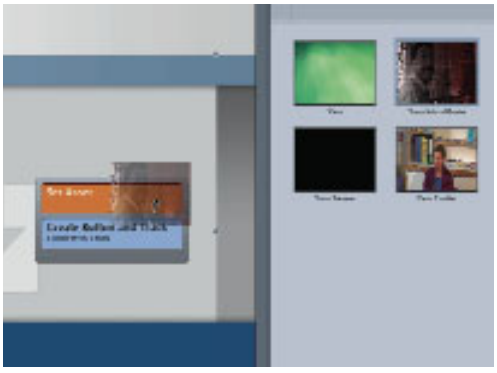
2: Create a background

Many templates are available. Select 'Panes Blue Cover' from the 'Templates' tab, drag to the main window, hold for a second and select 'Apply to Menu'.



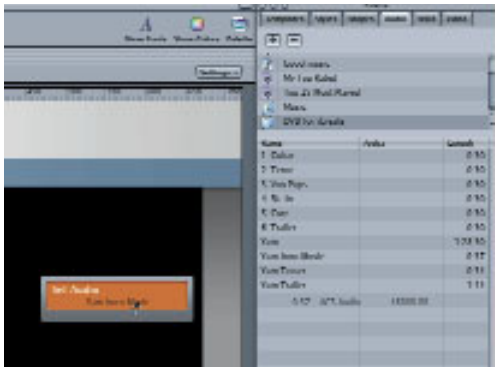
3: Make the template your own

You can rename text and button fields to suit your needs by clicking on them, and even delete those useless to you (select them and hit the 'Delete' key).



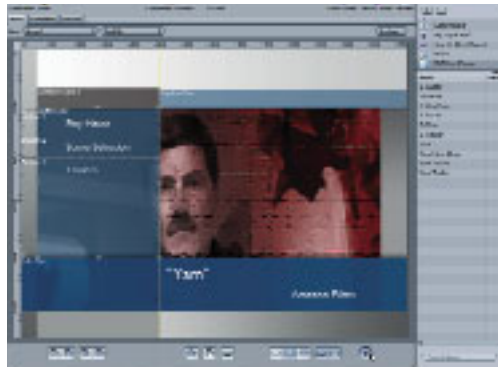
4: Customise further

Customise the background with any media. Just drag an image or film from the palette onto the 'down' arrow. Hold for a second and select 'Set Asset'.



5: Add music

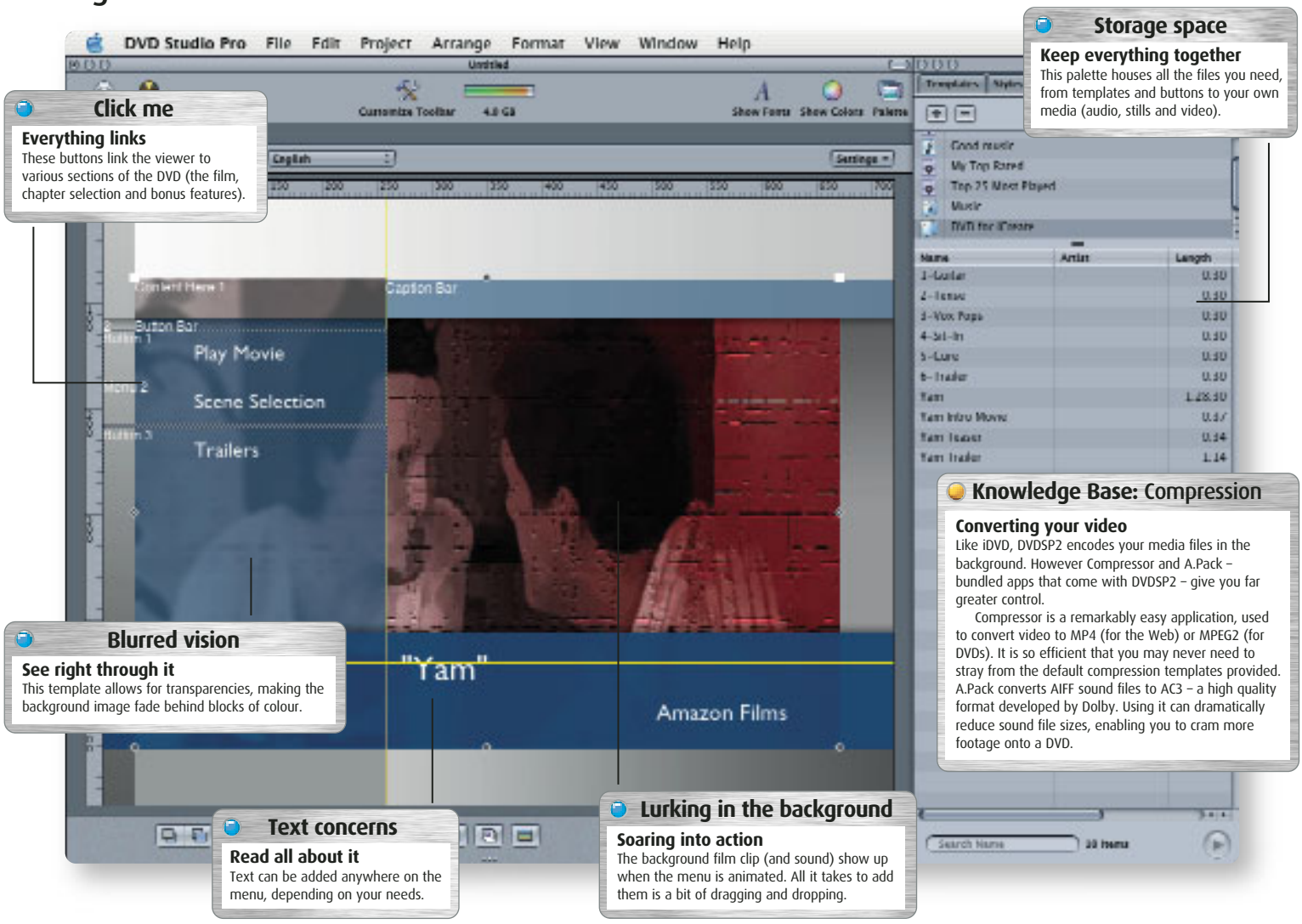
Music can also be added to any menu. Just select it in the 'Audio' palette, drag it, hold for a second and select 'Set Audio' from the menu.

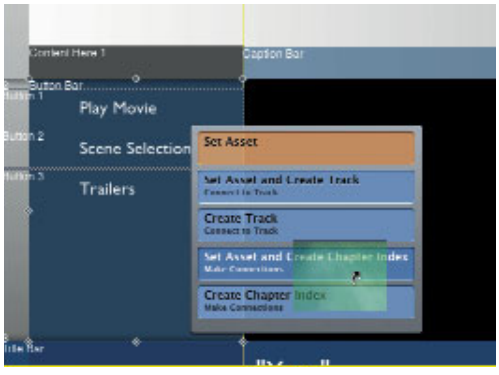


6: Make it move

Clicking on the 'Motion' button (bottom right of the main window) will let you see and hear the video and audio files you selected for the background.

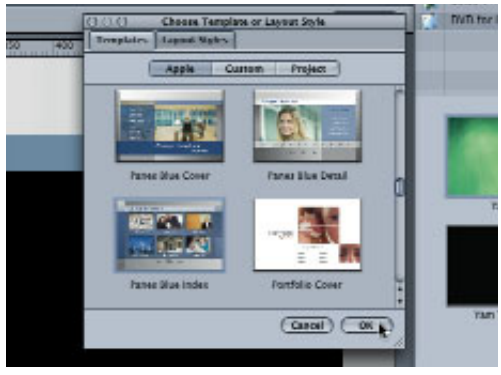
Building an interface in DVD Studio Pro 2


Click me
Everything links
These buttons link the viewer to various sections of the DVD (the film, chapter selection and bonus features).
Storage space
Keep everything together
This palette houses all the files you need, from templates and buttons to your own media (audio, stills and video).
Knowledge Base: Compression
Converting your video
Like iDVD, DVDSP2 encodes your media files in the background. However Compressor and A.Pack – bundled apps that come with DVDSP2 – give you far greater control.
Compressor is a remarkably easy application, used to convert video to MP4 (for the Web) or MPEG2 (for DVDs). It is so efficient that you may never need to stray from the default compression templates provided. A.Pack converts AIFF sound files to AC3 – a high quality format developed by Dolby. Using it can dramatically reduce sound file sizes, enabling you to cram more footage onto a DVD.
Blurred vision
See right through it
This template allows for transparencies, making the background image fade behind blocks of colour.
Text concerns
Read all about it
Text can be added anywhere on the menu, depending on your needs.
Lurking in the background
Soaring into action
The background film clip (and sound) show up when the menu is animated. All it takes to add them is a bit of dragging and dropping.
DVD Studio Pro
File
Edit
Project
Arrange
Format
View
Window
Help
Play Movie
Scene Selection
Trailers
Amazon Films



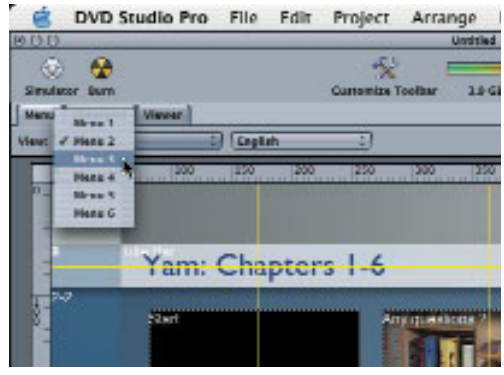
7: Add your film

With the interface set up, add your film. If you have chapter markers, drag your film onto 'Scene Selection' and choose 'Set Asset and Create Chapter Index'.



8: Choose a style

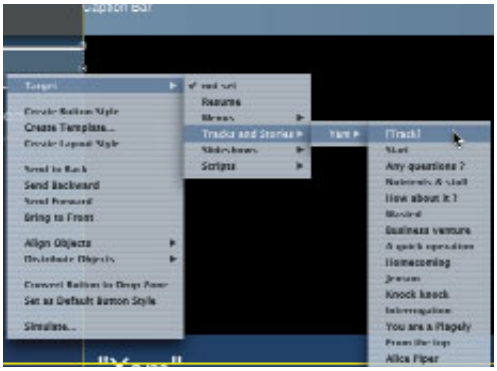
A window appears, asking you to choose a template for the new chapter menus. Choose 'Panes Blue Index' to keep the same style throughout the project.



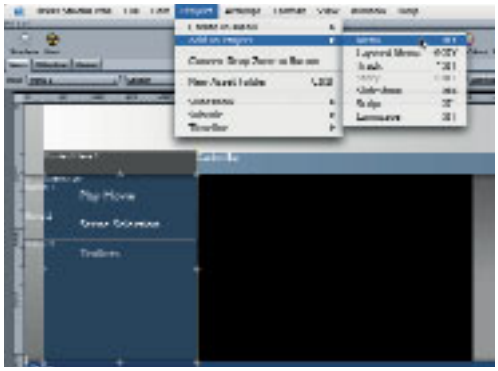
9: Access and modify the chapter menus

Top left of the main window is a 'View' menu, which is where you access any new menu you've created. Choose them to rename buttons, add music, etc.

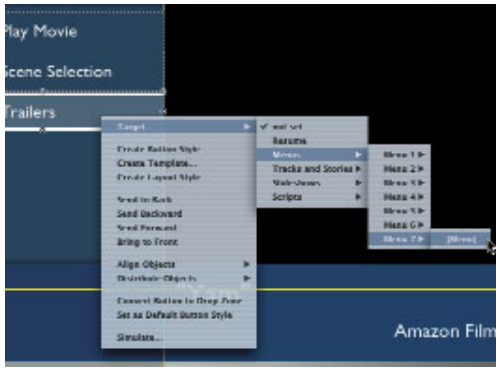
Step-by-step | DVD Studio Pro 2 | Creating a DVD interface



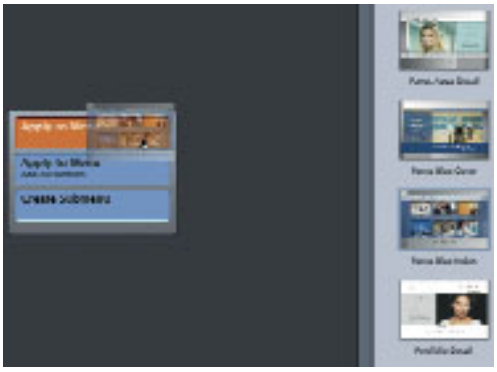
10: Link buttons
The 'Scene Selection' button is linked to the chapter selection menus. To link 'Play Movie' to the film, Control-click it and select as above.



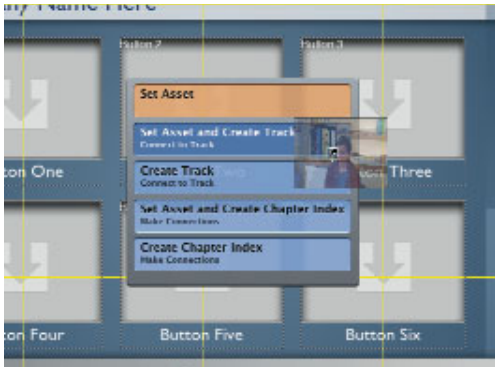
11: Create a new menu
We will now create a new menu for the film's trailers. Go to the menu bar and select 'Project', 'Add to Project', 'Menu'.



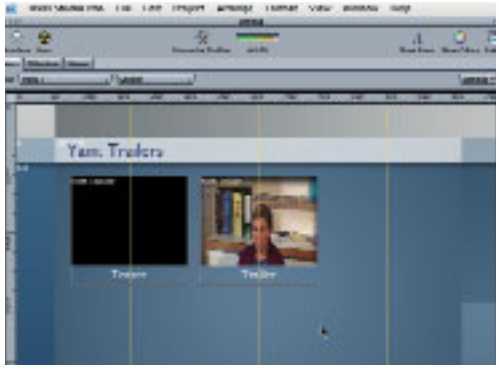
12: Link the new menu
We are now going to link the new menu to the main DVD menu. Control-click on the 'Trailers' button and select 'Target', 'Menus', 'Menu 7', '[Menu]'.



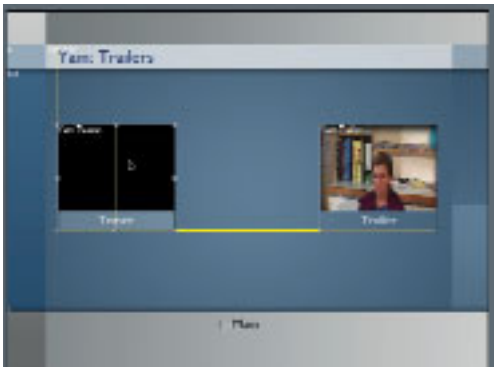
13: Build the new menu
Select the new menu from the 'View' pop-up menu. Drag 'Panes Blue Index' from the 'Templates' tab onto the blank menu and select 'Apply to Menu'.



14: Add assets to the new menu
Drag a clip from the 'Video' palette to a button and select 'Set Asset and Create Track'. That way the film appears in full screen when the button is clicked.



15: Customise the new menu
In order to customise this new menu, text fields and buttons need to be renamed and any unused buttons should be deleted.

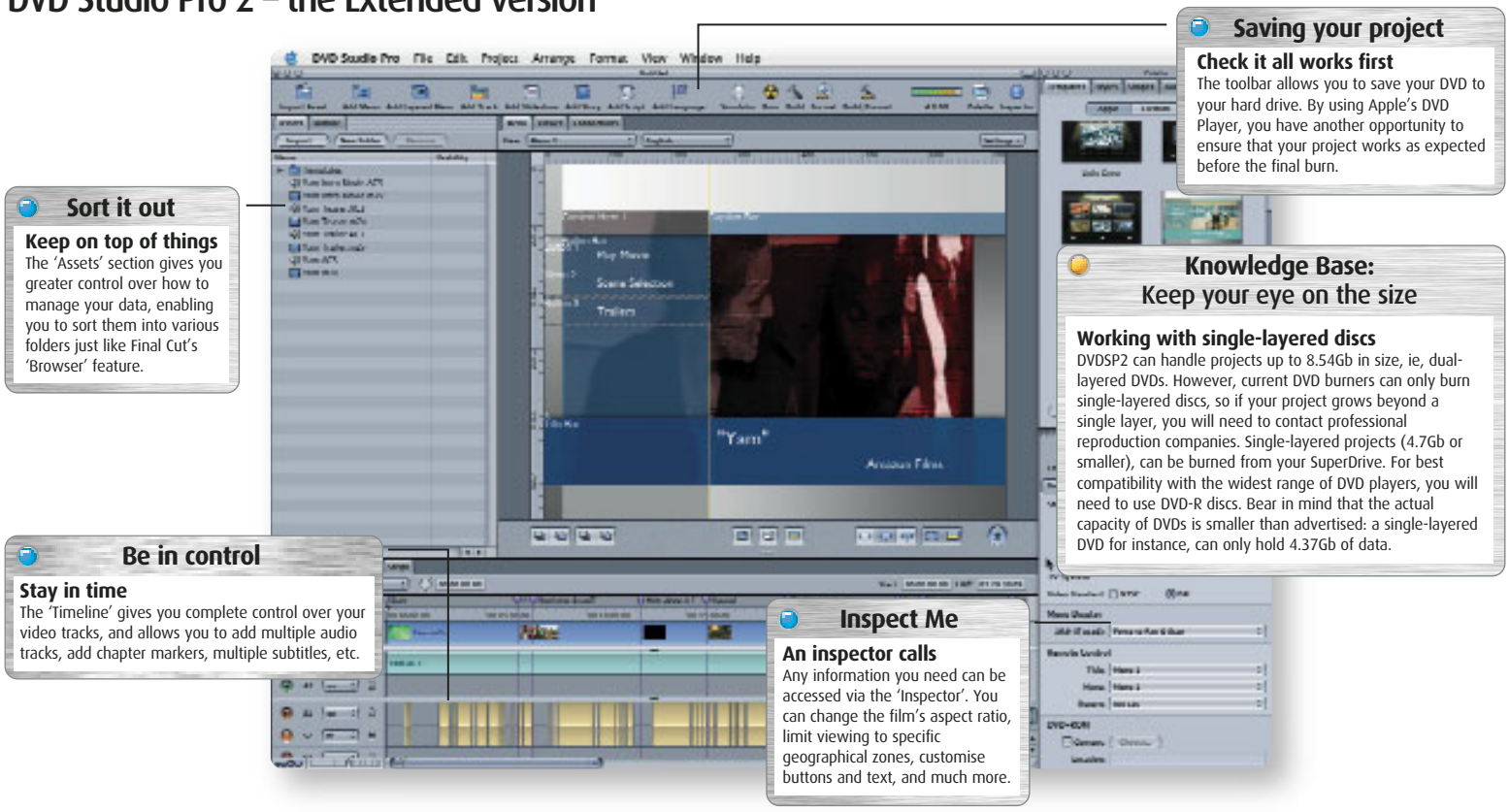


16: Move buttons
Anything can be moved by clicking and dragging. When you do this, yellow guides appear to help you precisely position an item.

17: Simulation
To ensure everything works, select the 'Simulator' button. You'll be able to test your project without wasting a DVD (it will be slower than a proper DVD).

18: Burn and play
Once everything looks good, click on the 'Format' button to burn a DVD. You can then play it back on a DVD player.

DVD Studio Pro 2 – the Extended version



Saving your project

Check it all works first
The toolbar allows you to save your DVD to your hard drive. By using Apple's DVD Player, you have another opportunity to ensure that your project works as expected before the final burn.

Sort it out

Keep on top of things
The 'Assets' section gives you greater control over how to manage your data, enabling you to sort them into various folders just like Final Cut's 'Browser' feature.

Knowledge Base: Keep your eye on the size

Working with single-layered discs
DVDSP2 can handle projects up to 8.54Gb in size, ie, dual-layered DVDs. However, current DVD burners can only burn single-layered discs, so if your project grows beyond a single layer, you will need to contact professional reproduction companies. Single-layered projects (4.7Gb or smaller), can be burned from your SuperDrive. For best compatibility with the widest range of DVD players, you will need to use DVD-R discs. Bear in mind that the actual capacity of DVDs is smaller than advertised: a single-layered DVD for instance, can only hold 4.37Gb of data.

Be in control

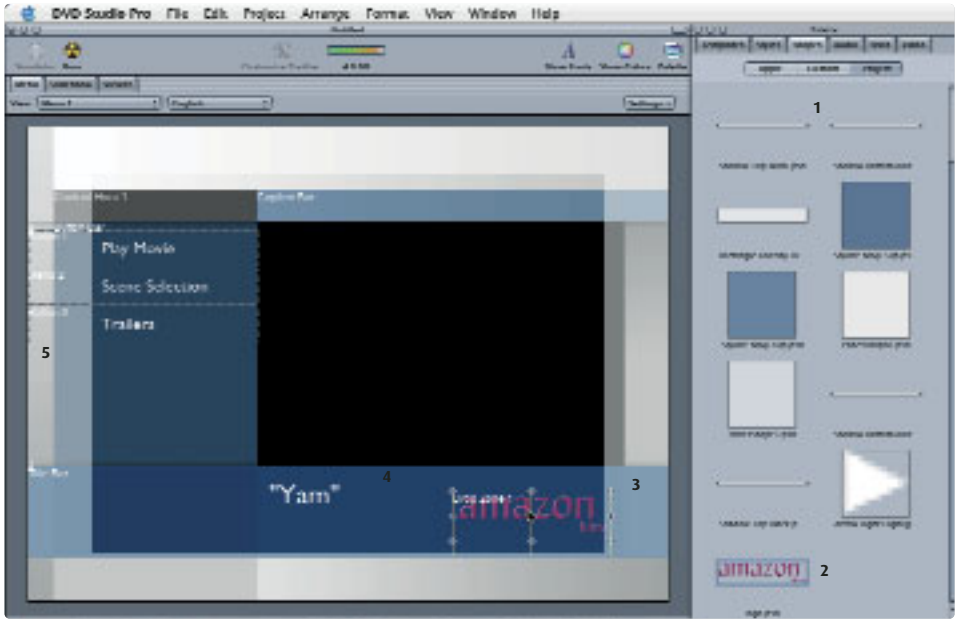
Stay in time
The 'Timeline' gives you complete control over your video tracks, and allows you to add multiple audio tracks, add chapter markers, multiple subtitles, etc.

Inspect Me

An inspector calls
Any information you need can be accessed via the 'Inspector'. You can change the film's aspect ratio, limit viewing to specific geographical zones, customise buttons and text, and much more.

Step-by-step | DVD Studio Pro 2 | Adding images or logos to templates

You can add images or logos to your DVD, which is an excellent way of making templates a bit more personal



1: Shaping up
Import your images into the 'Shapes' palette. Click on the 'Import' button (bottom left) and choose your file. By default, that file will be available for all your projects. If you wish it to appear only for a specific project, just tick the 'Project' box in the navigation window.

2: Ranked bottom
Your file will appear at the bottom of the list. If parts of the image are transparent, you must create a Photoshop file with multiple layers. The 'Normal' layer should be your image and the 'Mask' layer should show which parts are transparent (in black) and which are not (in white).

3: Get into the zone
Drag your file onto the main window and select 'Create Drop Zone' from the 'Drop' palette that appears by the cursor. The file can be resized using the eight handles found on its edges. As in Photoshop, holding down the 'Shift' key while resizing will preserve the image's aspect ratio.

4: Some welcome guidance
Those yellow lines are guides (borrowed from Apple's Keynote). They appear when you move an item and show its relation to the other items around it (for example, it makes it easy to check when you're in the centre of the menu, or exactly next to another image, etc.)

5: Don't lose anything
Our menu has an opaque white border around it. This is the 'Title Safe' border and can be toggled on and off by selecting 'View', 'Title Safe Area' from the menu bar. It is used to make sure that titles will be seen no matter what the size the TV screen it's being viewed on is.

Microsoft Office 2004 for Mac

If it went away, the Mac would be dead. Question is, should you buy Microsoft Office just to keep the Mac going or is it actually worth the money?

Love 'em or hate 'em, at least Microsoft is still developing Mac software. The continuing existence of Office for Mac is perhaps one of the main reasons why the Mac is still a viable business tool: many IT managers would whip every surviving Mac out of their offices if there were no officially endorsed product from Redmond capable of opening Word, Excel and PowerPoint documents.

It's not just a tool for opening documents, though – compared to every other productivity suite available for the Mac, Office 2004 is in a class of its own. There are basic word processors, such as Nisus Writer, spreadsheets such as Mesa and even complete office suites such as OpenOffice and (shudder) AppleWorks, but none of them come close to Office 2004 in terms of capabilities, power and ease of use. It really does blow the opposition away. If you're planning on doing anything more complicated than typing a letter, doing your bills or sending the occasional email, 'iLife for the Office', as it should be called, is definitely the package for you.

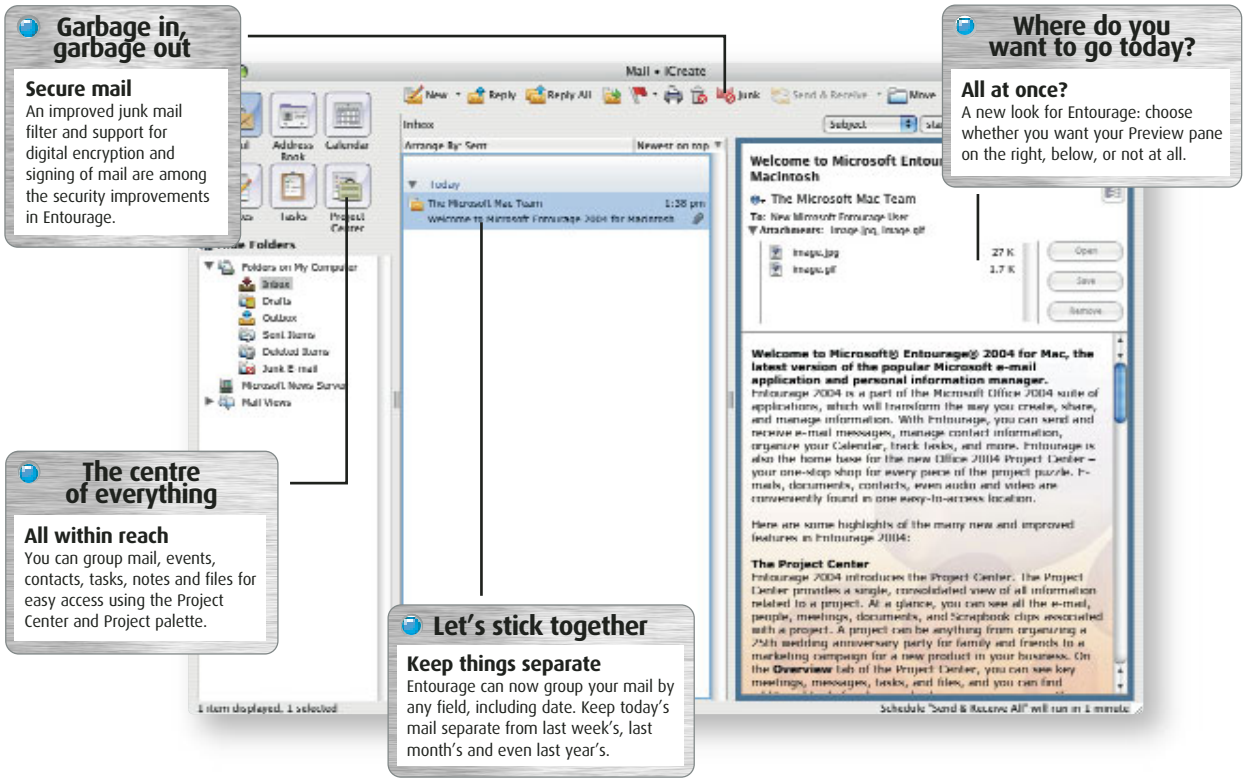
But if you have a copy of Office already, you'd be forgiven for asking if the £190 upgrade price is justified (everyone else does). Are there enough new features in Office 2004 to justify foregoing that mini iPod? This is where it gets tricky.

While there have been speed and stability improvements to all the four main programs in Office for Mac, only old reliable Word and recent newcomer, Entourage, have seen any real changes. Excel and PowerPoint – the presentation package that has committed more crimes against good design and caused more fatalities at conferences and sales meetings from terminal boredom than any other piece software – are pretty much indistinguishable from their Office X counterparts. They've just had a bit of eye candy added.

Word up

Word has seen more changes. Laptop owners will probably gain the most from the introduction of a new document type: the Word notebook. This is supposedly a way to 'capture your thoughts and ideas in the equivalent of an electronic notebook'; in non-marketing speak, it's really an extra template which has a different layout

Up close with the new Entourage


Garbage in, garbage out
Secure mail
An improved junk mail filter and support for digital encryption and signing of mail are among the security improvements in Entourage.
Where do you want to go today?
All at once?
A new look for Entourage: choose whether you want your Preview pane on the right, below, or not at all.
The centre of everything
All within reach
You can group mail, events, contacts, tasks, notes and files for easy access using the Project Center and Project palette.
Let's stick together
Keep things separate
Entourage can now group your mail by any field, including date. Keep today's mail separate from last week's, last month's and even last year's.

view, and pre-formatted headers and footers to help keep track of your work. What is definitely new is the ability to record notes while you're typing and have them embed in the Word document. Although it's unlikely to be a hit in sales meetings, this feature is bound to be useful to students, particularly in light of the extremely good value of the Teacher and Student edition.

The other big Word-specific addition is a new toolbox palette. This provides access to the built-in thesaurus and Encarta World English Dictionary as well as Microsoft's online Encarta Encyclopaedia and MSN search engine.

Entourage boost

It's Entourage that has had the biggest upgrade. On the email side, it now properly supports Exchange servers, although it lacks all the bells and whistles of Outlook. Demonstrating that at least some parts of Microsoft have a clue about security and spam, there's support for digital signing and encryption of messages, warnings if applications try to access your address book or send mail, and an automatic block on downloading pictures in HTML email (which you can override). The spam filter remains rubbish, however.

Entourage is also now the home of the 'Project Center', a kind of Microsoft Project-lite designed to group emails, contacts, events, tasks, notes and documents related to a particular project. It's simple and easy to set up, with a Project palette appearing in all the Office programs. Compared to the capabilities of Project, though, it is anaemic; anyone used to Gantt charts will be disappointed. For smaller scale efforts, though, it might prove of use.

More of this kind of integration between the individual programs can be seen in the Scrapbook palette, an improved version of the multiple clipboard feature seen in Office 97 for Windows onwards. As well as being able to copy into and paste from the scrapbook from any Office application, you can use the scrapbook to paste images, clippings and other files stored in a project's repository. This is genuinely useful in everyday use.

MSN Messenger is the strange bedfellow to all these Office apps. You'd be forgiven for thinking that there's nothing new in the version 4.0 supplied with Office 2004. Cosmetically, it's virtually identical to the current version. But Microsoft intends it to be a vital collaborative tool. Word users can now chat with others about their documents and review changes using Messenger, without having to leave Word; contacts in Entourage all have a Messenger id field and a button for messaging them if they're online; and the Project Center offers a button for sending shared project files using Messenger. Given the extent of the integration, it seems odd that Messenger doesn't include any of the collaboration features of its Windows cousins, such as 'whiteboarding', but perhaps we should be grateful for the scraps thrown from the Windows banquet table.

Other additions are minor. Smart buttons are a useful little Office-XP acquisition that highlight possible tasks and problems. More Aqua graphics and transparencies are scattered throughout. That embarrassing inability to deal with long filenames has now been expunged. And printing is improved in both Entourage and Excel.

Consider your needs

The Standard edition and the Teacher and Student edition are undoubtedly worth the money. A Professional edition that includes Virtual PC 7 should be out in a few months: since that includes both a Windows licence as well as Virtual PC for roughly £80 more, that will prove even better value than the Standard edition if you need to run PC programs.

But although there are some good, solid improvements over Version X, Office 2004 isn't totally compelling as an upgrade. Consider your needs carefully to see whether Office meets them – and if they justify spending £200.

Microsoft Office 2004 in focus

1 A new document view in Word called Notebook provides an easy way to organise your work as well as transcribe talks.

2 Smart buttons provide easy access to tasks and warning messages. In Excel, you might be warned your formulae have problems.

3 In response to the tasteful nature of Keynote, Microsoft has improved the quality of PowerPoint's slides. But there's little else that's new.

4 Although there's not much new in Messenger, both Word and Entourage are now well integrated with the instant messaging program.

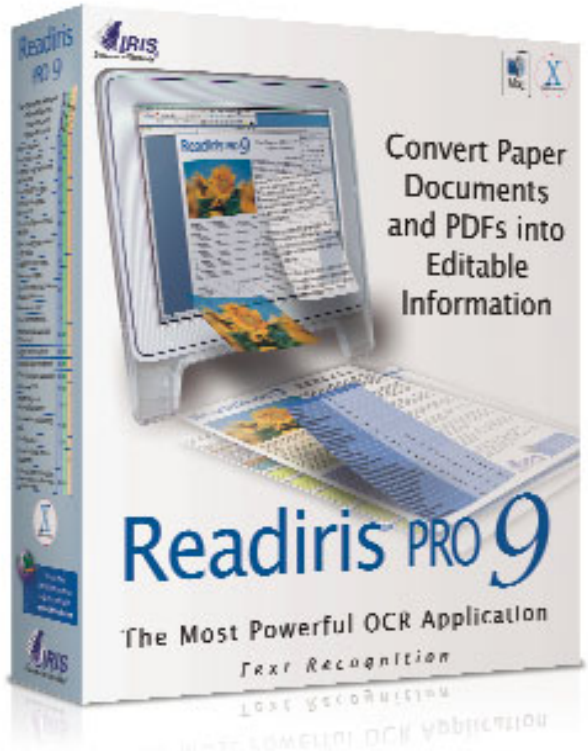
Microsoft Office 2004 for Mac

URL: www.microsoft.com/mac
SRP: Standard Edition: £322.29
Standard Edition (upgrade): £189.99
Student and Teacher Edition: £99.99
Professional Edition: £398.33

What's good: Speed improvements, improved Exchange support, greater integration between individual programs, smart buttons, the toolbox

What's bad: Lacks many features and programs of the Windows version, the junk email filter is still sub-standard, no real improvements have been made to Excel or PowerPoint

Overall 85%


Readiris PRO 9
Convert Paper Documents and PDFs into Editable Information
Readiris PRO 9
The Most Powerful OCR Application
Text Recognition

Readiris Pro 9

Optical character recognition software has always been a bit hit and miss, but the latest version of Readiris Pro boasts substantial improvements…

Computers have revolutionised our lives in so many ways, bringing exciting new digital technologies into our homes and transforming our productivity at work. Just occasionally, however, their limitations become all too apparent. Occasions when old text documents need to be digitised are an example in point. Converting large, sprawling reports into digital format is a nightmare, but help is at hand in the form of optical character recognition software, or OCR as it is more commonly known. The fact that OCR software can take scanned pages of text and graphics and convert them into editable documents should be manna from heaven – after all, it has the potential to save users hours of tedious typing. The problem is that OCR software has always been a bit hit and miss. One program that promises a breakthrough on the accuracy front, however, is Readiris Pro.

Now in its ninth incarnation, Readiris Pro works by intelligently analysing a scanned document or a PDF file and turning text areas, graphics and information contained in tables into zones. It then converts user-defined selections into editable documents. With 104 languages supported, Readiris can recognise characters from the Cyrillic alphabets and even Chinese character sets. According to the program's developer, the OCR engine works on a linguistic basis, resolving unclear characters through recognition of the letters surrounding it. The program can also be taught to recognise characters as you use it which improves its accuracy.

So what are the results like? Well, a good way to get started with the program is to use one of the sample documents provided. Load one into the interface, click on the Page Analysis button and select the areas of the document that you wish to convert. This takes a good bit of fiddling because you'll want to make sure that text documents laid out in several different columns are converted in a logical fashion. When you're done you select a language, click on the 'Recognise' button and let Readiris get on with the character recognition process. Once this has finished you can then open the document in a predetermined word processing package – both Microsoft Word and TextEdit are supported. We were surprised by how good the results were when using the provided sample files; not a single character was out of place and all the text was correctly formatted and presented in the Times typeface.

Time for a real test

So far, so good; but the files we used were provided by the program's developers, so a more rigorous test was required. A 45-page PDF seemed just the ticket (Readiris can't handle PDFs larger than 50 pages, you'll have to split those up in a PDF-editing program). We have to say that Readiris Pro 9 managed the challenge with some aplomb. The program whizzed through 45 pages of text in just a few minutes and the end results were superb. Even several tables containing complicated formatting proved no obstacle, each being rendered beautifully. Scanning a page of *iCreate* proved to be a far greater challenge, though. Smaller text wasn't rendered nearly as accurately and the software struggled with the letter 's', frequently mistaking it for the number 5. Still, these were all pretty simple mistakes to spot and correct.

If we have any other criticisms of Readiris it's that the interface isn't the most intuitive we've seen. You'll need to carefully refer to the manual to find out what everything does. And we also found the application a little unstable, with crashes when quitting out of large files quite common. That said, the results are extremely impressive and, whether you have a library of text-based documents that need digitising or a stack of PDF files that you need to make editable, this program could save you hours of painstaking labour. For that the £100 price is not even worth quibbling over.

Readiris Pro 9 features in focus

1 You can set Readiris up so that scans are directly imported into the program or you can simply open up images created by a scanner in the program. Here you can see how a page of *iCreate* is broken down into 26 different editable regions.

2 Once your file is loaded you can use the Page Analysis feature to get Readiris to analyse the document and break it down into areas of text and graphics. Each area is given its own number and box. You can choose which of these are 'recognised'.

3 Once Readiris has finished recognising the document you can turn it into an editable file that can be opened in either Microsoft Word or TextEdit. As you can see from the screenshot below, all the formatting, including table data, is intact.

Readiris Pro 9

URL: www.irislink.com
SRP: £104.71
Sales hotline: +32 1045 1364

What's good: Very accurate results, the best OCR software for the Mac we've seen, an impressive number of languages supported

What's bad: Interface is fiddly and software is prone to crashes

Overall 78%

Nikon COOLPIX 8700

Sporting eight-megapixels, an 8x optical zoom and a range of fancy settings, the 8700 boasts exceptional performance on paper. We find out if it can deliver

If first impressions really do count, the 8700 gets off to a flying start. Adopting the increasingly familiar 'lens-heavy, curvy hand grip on the side' style, the 8700 looks good. It also feels good, throwing enough weight around to make you think it means business, but still being svelte enough to be held with one hand without causing your wrist to wobble and shake under the pressure.

There are a nice amount of buttons and dials on the 8700 that suggest the camera has enough functions for you to grow into. All the buttons are spread around the camera in an intuitive manner, although the ones around the side of the lens barrel may cause some frowns. These control the flash, the AE/AF lock and the Macro mode, and are a bit tricky to find by touch, meaning that you have to peer round the side to see which one to press.

The LCD screen is a foxy thing – it's mounted on an adjustable arm and can be flipped out 180-degrees horizontally, or 270-degrees vertically. Such wondrous movements allow you to get the lens in awkward positions, and then angle the screen to see what's going on. The screen can also be turned so it sits flush with the back of the camera, protecting it from scratches and dirt

The 8700 has retained the 8x Nikkor 8.9-71.2mm ED lens from its predecessor – the COOLPIX 5700. This gives a zoom range equivalent to a 35-280mm lens on a 35mm camera. The focus can be automatically or manually controlled, and there's a five-point AF area, which is brilliant for accurately focussing on different points of interest. There are plenty of scene mode options but if you fancy dictating the shooting conditions, you can save three sets of user settings for a number of camera options, such as focus and exposure. These can be called up from the Setup menu.

Along with the usual subjects, there are a couple of features that really endear you to the 8700. One of these is the Best Shot Selector (BSS) function. This takes ten shots in quick succession and automatically selects the best one. Although you won't use this all the time, it's invaluable if you're taking a tricky shot – such as hand-holding the camera on long exposures. Another nice touch is the Time Lapse option, which allows you to take a photo at set intervals (the interval settings range from 30 seconds to one hour). The Quick Review button is also pretty tasty because it produces a thumbnail of the last shot you took while you're in Record mode.

The proof is in the pudding

In terms of design and features, it's hard to criticise the 8700. Unfortunately when it comes to image quality, the talons can come out a bit. Not a lot, you understand, but a bit. At low ISO settings you'd be hard-pushed to find anything wrong with the images – colours are clear and realistic, contrast is good and everything is nice and sharp. However, once you start going up the ISO scale image noise makes itself known. It's noticeable at ISO 200, and blindingly obvious at ISO 400, so bear this in mind. There is a Noise Reduction feature, which takes the sting away a little, but it's still annoying. Another thing to watch out for is that there is sometimes a bit of a wait while the camera processes an image. This is made even worse if you try and take a couple of shots in quick succession, and can soon get tiresome.

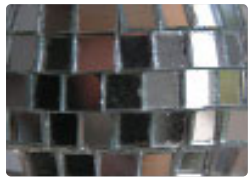
This is by no means a bad camera – in fact its performance in Macro mode was outstanding, but you shouldn't let its eight megapixels or highest resolution setting of 3,264 x 2,448 sway you. These seductive numbers are hampered by the noise problem and lag in processing time. If you've got the money and demand the best, have a look at Nikon's higher end models, such as the D70 or D100. But if you're an amateur who has grown out of their digital compact and wants something that will bridge the gap between consumer and SLR, the 8700 could be just the thing.

Nikon COOLPIX 8700 in focus

1 The Macro feature is outstanding and allows you to get as close as 3cm away from your subject. In fact, if you have a love affair with close-up photography the macro alone would be reason enough to buy the camera.

2 Colour reproduction is very good on the 8700, with the blues of the bluebells being captured faithfully. Although this was taken on an overcast day just using the Auto feature, the colours are pretty much spot-on.

3 With its 8x optical zoom, it's possible to get close to subjects without standing right on top of them, and not suffer any distortion.



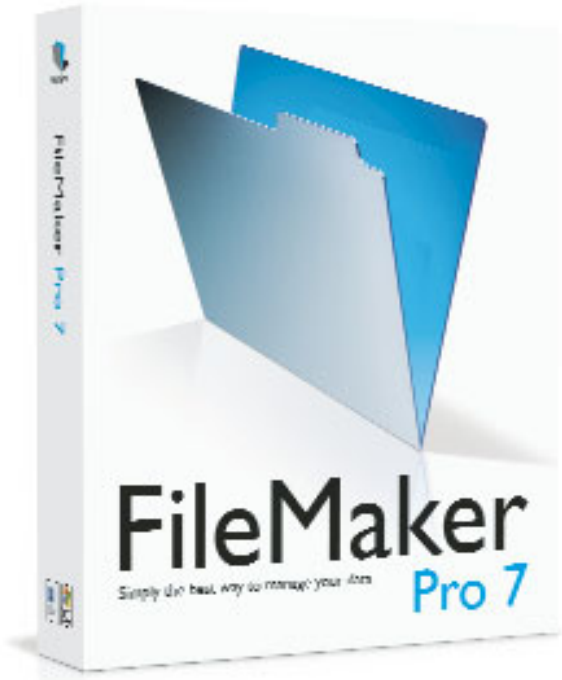
Nikon COOLPIX 8700

URL: www.nikon.co.uk
SRP: £799.99

What's good: Triumphant Macro capabilities, feels good in the hand, time-lapse feature and comes with Photoshop Elements 2.0

What's bad: Noise at high ISO settings, slight lag between taking shots, AF assist lamp needs flash to be up

Overall 80%



FileMaker Pro 7

Version seven should have been the best FileMaker ever. Instead, its powerful new features are lost among various annoyances

The latest release of FileMaker's flagship product has a host of new features that gives it the power of an enterprise-class database; in combination with the ability to create great-looking front-ends to actually get at that data, FileMaker Pro 7 should have been a wonder to behold. Unfortunately, it has cock-up written all over it.

In the world of databases, FileMaker has several unique selling points that has endeared it to anyone who's needed more power than AppleWorks but hasn't wanted or been able to afford the vast capabilities of an Oracle system, say. Firstly, it was very easy to use: just about anyone could create a database with FileMaker Pro with only minimal playing around to get the hang of it. Secondly, while few high-end systems have a user-friendly way of getting at their data – relying on programmers to write applications that can interrogate them – FileMaker Pro had almost DTP-quality tools for creating attractive layouts for displaying, searching and summarising data. Thirdly, automating it has been relatively simple thanks to a point-and-click approach to development called scripting. And lastly, it has been a reliable cross-platform database, running equally well on Macs and Windows and doubling as a Web server for those without a copy or who are using a different system and need to enter or extract data.

FileMaker Pro 7 manages to do away with at least some of these selling points. In another classic example of Apple (FileMaker is a wholly-owned subsidiary of Apple) *taking away* features in a new release, FileMaker Pro 7 no longer supports OS 9, and more importantly, no longer includes the custom Web-serving component (only the basic Instant Web Publishing feature). If you want that, an extra purchase of the forthcoming £1,940 FileMaker Server 7 Advanced is necessary.

The once-powerful layout tools remain more or less the same, but use a new cross-platform display system that still has more than a few kinks that need to be worked out, including font clashes on layouts that worked fine in earlier versions, and distortion of placed graphics: a patch is forthcoming, apparently.

The ease-of-use has all but disappeared as the horrific trend towards consolidating various separate functions has taken root at FileMaker. Once simple menu options are now incomprehensible and a single 'Define Database' contains just about every useful development feature in the system. Anyone looking to get the hang of FileMaker is well advised to ignore the electronic tutorials and wade through the rich wealth of paper manuals provided.

On the positive side...

If you can overlook these failings, those new FileMaker Pro 7 features promised on the box – multiple tables in a single file; multiple windows for a single file; a proper relational model that doesn't require scores of workarounds to get useful relationships; a decent security model; and a container field that can import and export any object, including files – are very welcome. The 'multiple tables in a single file' feature would have been more useful for existing FileMaker Pro users if FileMaker had made it possible to import existing single-table files into one multiple-table file. There's no such option and FileMaker's advice is to stick with individual files or re-create everything from scratch in a new file. Thanks FileMaker.

If you're new to databases and need something more powerful than an Excel spreadsheet, FileMaker Pro 7 is a very powerful and capable tool. If you're a FileMaker user already, being an early adopter of version 7 is not a good idea, unless you're planning on starting everything from scratch, aren't worried about having to redesign some layouts or you have projects that will be impossible without the new features; otherwise, wait until FileMaker smoothes the bugs out and comes up with a decent migration tool. It's just not worth the upgrade trauma at the moment.

FileMaker Pro 7 in focus...

1 You can now get a graphical representation of the relationships between your databases and tables, and use it to edit your setup

2 In this version, relationships can be properly two-way and based on ranges of values, rather than just matching values

3 A proper security system means you can define access rights for each user for just about every feature of your database

FileMaker Pro 7

URL: www.filemaker.co.uk
SRP: £257.32

What's good: Proper database tables, vastly improved relationships, better security

What's bad: Poor migration path, buggy, far more complicated than earlier versions

Overall 50%

Control the game by waving your arms in the air. In the Laser game, you match the colour of the laser with the bombs by touching the buttons at the top of the screen

Skydiving is definitely the most visually impressive part of the game. Moving your arms up and down spins the skydiver around

ToySight

This game is not only an innovative use for Apple's iSight, it's a great excuse to wave your arms like a loon enjoying the Birdie Song. We investigate…

Anyone who decides to go out and buy FreeVerse's new ToySight game is letting his or herself in for one of the most bizarre experiences available on a Mac.

The idea itself is reasonably simple – you sit an iSight or a video camcorder on the top of your Mac and look into it. The game then reflects a picture of you on the screen, and as you wave your arms around, the game detects where you are moving and uses this as a control system – consequently you control the game by flapping your arms around in front of your Mac.

Funny? Of course it is – it's the most hilarious game you'll ever play in your life. In actual fact, *ToySight* is a collection of nine different games. Among these nine you will find *PieSight*, where you have to 'pie' as many monkeys as possible by waving your arms to control a target; *Freefall* where you are skydiving towards the ground and have to move your arms up and down to control the decent, and *The Owl and The Pussycat* where you play a cat carrying an owl and have to flap your arms up and down to fly.

As a bonus there is also a collection called *Toys* containing features such as Party where you can dance around to music surrounded by psychedelic swirls on the screen and a Laser Harp where you can play a song by virtually 'twanging' the vertical laser bars – much like Jean Michelle Jarre does on stage.

The whole thing is a bit zany and you'd be correct in thinking that this is really something a grown adult wouldn't want to be caught doing on their own. And you'd be right. This is a party game, and as such will probably only see the light of day whenever you have a group of friends round – preferably after a couple of drinks. The individual games aren't particularly astonishing, but there is a lot to be said for any game that makes people look foolish – which ToySight does admirably.

Familiar feel

Although this game is unlike any other you're likely to have seen on the Mac, it would be wrong to call it innovative. You see, the premise for this game can already be found on the PlayStation 2, under the guise of Sony's *Eye Toy*.

Although we know it's not necessarily fair to compare a Mac game to its PlayStation equivalent, in this instance we will because it's clear that this sort of game is far better suited to being on a large television set than displayed on a computer screen. We would also point out that Sony's version is far better thanks to a great collection of exceptionally funny games, such as its hilarious Kung-Fu fighting mode.

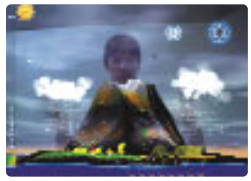
Still, there's no point in getting a console just because it's got a better version of a game. Although it's not as good as its PlayStation equivalent, *ToySight* is still fantastic fun and is totally unlike any experience you're likely to get on a Mac. It may not be a good enough reason for going out and buying an iSight, but if you already own one (or a digital camcorder) then *ToySight* will make a fine addition to your software collection.

ToySight in focus…

1 The best part about *ToySight* is not the clever way in which it watches your movements to control the game, but the way it shows you on screen controlling the action. This makes it far more fun to play and even more fun to watch somebody else play.

2 In many of the games you need to flap your arms up and down to control two vertical sliders at the sides of the screen – this has the added bonus of making you look as ridiculous as possible.

3 *Volcano God* is one of the best games in *ToySight*. In it, you look after villagers on a small island and by making sweeping hand gestures you can create rain, smite enemies, cause earthquakes and ensure that the villagers keep paying you tributes.



ToySight

URL: www.freeverse.com
SRP: £34.99
Buy from: www.amazon.co.uk

What's good: An incredibly fun party game that provides an innovative use for the iSight

What's bad: It's not one you'd want to play on your own and you'll probably tire of it quickly

Overall 81%

Gandalf is far more of an action hero in the game and takes on the fighting Uruk-hai with some impressive ninja-style staff attacks

It is possible to play as any of the main characters from the film with the computer taking control of the other characters

The Lord of the Rings: The Return of the King

With the film winning awards left, right and centre, this game has a lot to live up to

Anybody who picks this game up expecting a gentle role-playing adventure romp through Middle Earth should think again; *The Return Of The King* is as 'in-your-face' as a game can get without actually physically punching you.

Right from the start you are thrown into the midst of the battle of Helm's Deep as Gandalf, taking on a horde of Uruk-hai. The word 'horde' isn't used lightly in this game and right from the start, creatures attack from every angle as you frantically bash the keyboard to fend them off.

The keys are set up in a ridiculous fashion but a quick pause and visit to the Options screen can sort all them out. There are a surprising amount of buttons being used for what is, at heart, a very basic beat-'em-up and it's clear that this game has a console origin. With this in mind, it's wise to use a joypad rather than risk breaking your Mac's keyboard trying to play it.

Although *ROTK* is a basic hack-and-slash game, there are elements that refine things a little. Each attack is given a rating from good to fair depending on how well you defended yourself with the Block button. These ratings are then turned into vital points that buy extra moves for yourself and other characters in the game. Consequently, you soon realise that the only way to really progress is by learning to parry and thrust instead of the random button bashing that marks the beginning of the affair.

Despite the simplistic and repetitive nature that lies at the heart of this game, it manages to introduce some variety through a process of level progression. After the first level you choose between three paths; that of Gandalf, the trio of Aragorn, Legolas and Gimli, or the two Hobbits with Gollum. The paths can be played in any order and, thanks to the points system being shared across characters, it is possible to play through an easy path to earn points, and thus extra powers for other characters on a more difficult path. Consequently you never really get stuck and can always try a different character on another level.

Keeping the plot development

Another bonus of the three paths is that the game captures most of the film's storyline. It does, however, take some pretty big liberties to keep the action ongoing and Tolkien buffs may well raise a big bushy eyebrow at some of the storyline. The actual game is matched by a huge swathe of video clips from the film, which helps to keep the story on-track.

The presence of these clips is largely irrelevant, though, because of the sheer quality of the in-game graphics. These start off spectacular and become increasingly impressive as you move on through. The backdrops from the film are accurately re-created and there is a lot of movement all of the time. It does, however, require an impressively powered Mac to look its best.

The only downside to the *Return of the King* is that the film license has such amazing characters and fantastic battle scenes that it ideally lends itself to either a sprawling RPG adventure or a huge military strategy game instead of an action-packed beat-'em-up. Having said that, this remains a visually stunning, fast-paced journey through the story of the movie, and is perfect for fans of the film.

The Return of the King in focus...

1 Each of your attacks is given a rating depending on how well you defend yourself. These ratings are turned into points to buy extra moves, which forces you to plan fights instead of simply bashing the attack button.

2 The game captures the spectacular nature of the film's battle scenes by animating a massive number of characters on screen. This makes the game quite hectic, and it can get a bit confusing.

3 All of the film's sets are faithfully reproduced giving the game an authentic feel. There have been liberties taken with the storyline, though, especially with the hobbits who do far more fighting in the game than the film.

The Lord of the Rings: The Return of the King

Developer's Web site: www.aspyr.com
SRP: £34.99
Purchase from: www.amazon.co.uk
Supplied by: www.softlineuk.com

What's good: Amazing to look at and frantically good fun to play

What's bad: It can be confusing when a lot is happening at once

Overall 85%

What's on the iCre

Only the best Mac software

We go to great lengths to source the best Mac software we can. That's why this issue's CD has full version software, the latest games, free GarageBand loops and much, much more...

Worms 3D (Demo)

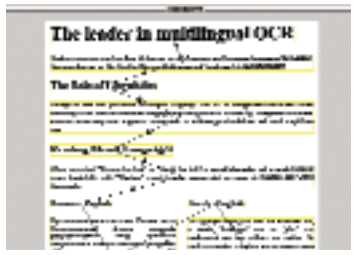
www.feralinteractive.com

One of the most addictive of all console games makes its debut on the Mac platform. Worms 3D sees you pit rival batallions of kamikaze worms against each other in a fight to the finish. Use a bizarre arsenal of deadly weapons and fight to the death in hundreds of themed battle zones. Be careful where you wriggle though, you might end up doing the enemy's job for them...

Toysight (Demo)

http://toysight.com

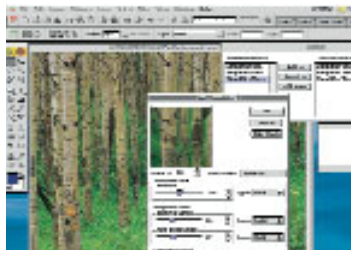
This unusual concept in gaming is based on the PlayStation's popular *EyeToy* title, and allows you to play 10 different games with your iSight camera (you can also use a FireWire camcorder). Once plugged in, you actually take part in the games themselves by using body movements to control the action. Fun for children and adults alike, this is one gaming experience you shouldn't miss.



ReadirisPro 6.1 (Full version)

www.irislink.com

Retyping paper documents in word processing applications is a real pain. Fortunately, help is at hand in the form of optical character recognition (OCR) software like Readiris Pro. Even better, we've got a full version of this excellent software to give away this issue. This program only works in Classic mode and requires the following serial number to run: 331160123010.



BuzzSimplifier 1.1 (Full version)

www.fo2pix.com

Not content with offering you a full version of Readiris Pro, we've also got a full version of Fo2Pix's excellent Photoshop plug-in, buZZ Simplifier. Please note that this software only works in OS 9 and that to unlock the plug-in you'll need to send an email to mag@fo2pix.com with the subject header of '*iCreate buzz*'. See page 96 for a detailed tutorial.

Bitshift Audio Apple Loops (Free)

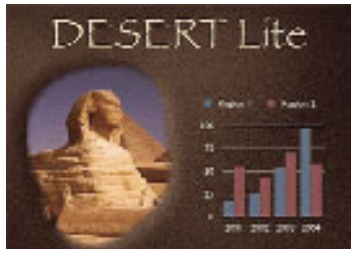
www.bitshiftaudio.com

Apple's GarageBand software is helping to revolutionise the way amateur musicians create music – now anyone with a Mac capable of running iLife '04 can start creating their own loop-based tunes in minutes. To help you on your way, we've got over 40 megabytes of free Apple Loops courtesy of Bitshift Audio that work in both GarageBand and Soundtrack. Check out the firm's Web site for more top audio software.

cf/x iMovie plug-ins (Free/Demos)

www.imovieplugins.com

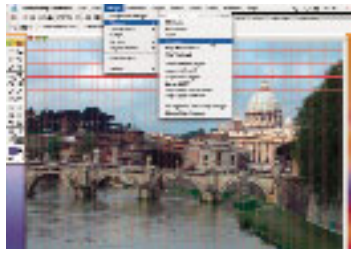
Christian Franz is the most productive iMovie plug-in developer out there. Here we're privileged to showcase his entire range in a special installer. Over 70 plug-ins are included and you'll find several free ones among the top quality demos. If you want to buy full versions you'll find that individual plug-ins only cost a few pounds each. Don't forget to check Christian's Web site regularly – new plug-ins are being added all the time.



Free Keynote Themes (Free)

www.keynoteuser.com and http://keynotethemepark.com

Apple's presentation software has won plenty of friends for its ease of use and stylish results – the problem is that it doesn't come with enough themes. Enter third party developers Keynote User and Keynote Theme Park, who have both kindly allowed us to include their free themes on this CD-ROM. For more Keynote goodness, and to buy more themes, check out the Web sites.



Photoshop Elements 2.0 (Demo)

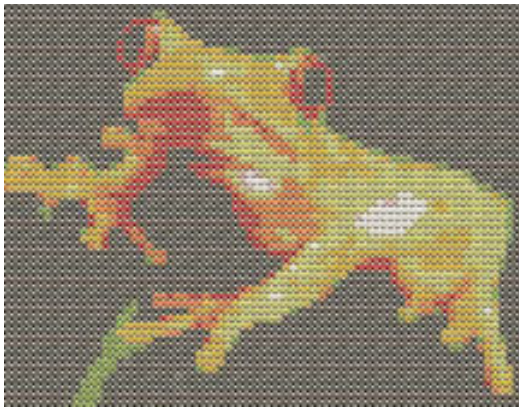
www.adobe.com

Adobe's image-editing solution needs no introduction by now, we've included it in one form or another on nearly every *iCreate* disc. Photoshop Elements 2.0 is the cut-down version of Photoshop CS and provides a wealth of tools for digital photographers. This issue's tutorials focus on adjusting images with the Levels feature and fixing wonky images with the rotation tool. See page 90 for more.

ate CD

Killer Mac OS X apps

Streamline OS X performance, power up Photoshop with plug-ins, get the most from your iPod and get up to speed with your Mac's software



Alien Skin plug-ins (Demos)

www.alienskin.com

AlienSkin is one of the leading suppliers of Photoshop plug-ins for imageers and graphic designers, and this issue we bring you the chance to try all four of the firm's flagship products. Xenofex has 14 filters for simulating natural phenomena; Image Doctor is a suite of effects for repairing and correcting images; Splat allows you to create frames, textures and edges; and EyeCandy 4000 – with its collection of time-saving tools – is a long-time favourite of designers.

iPod It (Shareware)

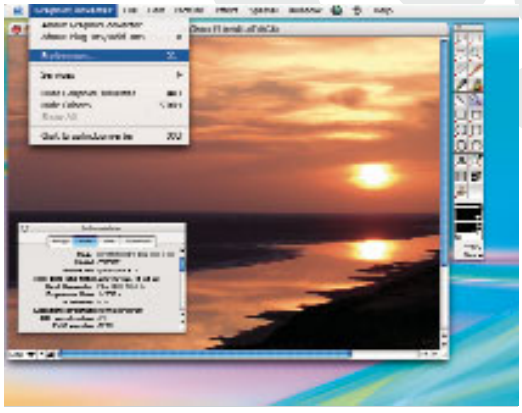
www.zapptek.com

Expand the power of your iPod with this cool utility from Zapptek. iPod It basically allows you to go beyond the functionality offered by Apple's iSync software and download emails to your iPod so you can read them on the go and sync with Entourage data. See our tutorial on page 58 for more information.

Broadband Optimizer 1.5 (Freeware)

www.enigmarelle.com/sw

Incredibly your Mac is not set up out of the box for the best broadband performance. This Unix hack allows you to rectify matters and process larger chunks of data faster. Give it a whirl and see if you can boost your Net connection speed. It's free, although the developer does appreciate donations.



GraphicConverter 5.1 (Shareware)

www.lemkesoft.de

Photoshop is a powerful tool, but you might be surprised to learn that there are some things that it can't do. Photoshop can't actually handle that many image file formats, so if you need to open or convert an image from one of the more obscure file formats to another then you'll need this top application. Graphic Converter can handle 175 different file formats, but its popularity has endured for so long because it also provides a suite of image manipulation tools, can batch convert and provides easy optimisation of Web graphics. Upgrade from the demo for $35.

iCREATE EXTRAS

QUICKSTART

Never used a Mac before? Just switching over to OS X from OS 9? Then get up to speed with OS X and all of the main iApps by using exclusive PDF tutorial guides from past issues. These guides are updated each issue with the latest content.

iCREATE DESKTOPS

Yet another installment of *iCreate* desktop pictures for you to brighten up your Mac's desktop with. To set one as your desktop picture just open up 'System Preferences', click on the 'Desktop' tab, and drag and drop it into place.

G5 SYSTEM ICONS (www.iconfactory.com)

A collection of system replacement icons in a distinctly Power Mac G5 stylee courtesy of those pixel-pushing geniuses over at the Icon Factory.

How to use the iCreate CD

Running the disc

When you insert the *iCreate* CD in your Mac it loads as a volume on the desktop. Once it has loaded, double-click on the icon and a window will open. Now double-click on the *iCreate* icon inside to load the CD interface. When you install software it may unpack to your desktop as a disk image. Double-click this to install.

Licensing

Some software on the CD-ROM is shareware, which means that if you continue to use the program you should register it with the author. Freeware programs can be used free of charge. Trial versions of software are either time-limited (eg they will stop working after 30 days) or have some features disabled.

Damaged discs

If your CD has been snapped, scratched, corrupted or cracked, please return it to the address below for a free replacement:

Cover Disc Returns
Highbury Entertainment Limited
Paragon House
St Peter's Road
Bournemouth
BH1 2JS

If you don't have a CD at all, call **01202 200200** or email **subs@paragon.co.uk** and we'll send you one free of charge.

Help!

For help with the CD, email **cdhelp@paragon.co.uk** or call **01202 200259** on Wednesdays between 2pm and 6pm only. We regret that we are unable to offer technical support on use of the software or your Mac. All the software is tested for bugs and viruses. Highbury Entertainment Limited will not accept liability or responsibility for loss or damage that occurs directly or indirectly from using this CD-ROM.

iWant...

Apple QuickTake 200

The lowdown: Apple isn't the first name you would associate with digital cameras – digital photography perhaps, but certainly not digital cameras. Yet, surprisingly, Apple was one of the first companies to produce and market a consumer digital camera. The QuickTake range of digital cameras was launched in 1994 with the QuickTake 100, an unusual binocular-style digicam capable of storing 24-bit images in two sizes: 320x240 pixels and 640x480 pixels. Hot on the heels of the QuickTake 100 came the Windows compatible QuickTake 150 and then the QuickTake 200 (pictured here), which was housed in a more conventional camera enclosure and featured an LCD screen. Like many of Apple's less successful products, the QuickTake – with its focus on sharing images in a variety of different ways – was ahead of its time. The first two QuickTake models were actually manufactured in association with Kodak and Chinon and the QuickTake 200 was produced in cahoots with FujiFilm. It might feel like a Fisher Price toy to those more familiar with the digicams of today, but the QuickTake 100 was actually the first sub-$1,000 consumer digicam. Although the cameras sold poorly – the QuickTake 200 was the last in the range – and you'll have no real use for one if you own a more recent digicam, we've included it in iWant as an essential Apple curio. One for all you Apple collectors out there.

Original price: £599

We paid: £27 (yet another victory for eBay)

Specs: Here's a rundown of the QuickTake 200's technical details. Note the Serial port connectivity and non-PAL friendly video connection!

System requirements: Mac OS 7.5, 16Mb RAM
Image size: 24-bit 640 x 480 pixels
Aperture: 48mm equivalent, f2.2-f8
Storage media: 2Mb Smart Media card
LCD screen: 1.8-inch colour
Connection: Serial
Video cable: NTSC only
File formats: JPEG, PICT and TIFF
Power: Four AA batteries
Weight:240g
Dimensions: 129mm (w) x 47mm (d) x 77mm (h)
Codename: Neptune

Panther secrets

50 Amazing OS X Tricks

Take control of your Mac like never before as we reveal the Panther secrets that will have you dancing with joy at the remarkable things Mac OS X can do

Next issue

iMovie
Learn how to make your footage look like aged film

iDVD
Autoplay editing tips and tricks revealed

iChat AV
Get yakking in our instant messaging masterclass

iPhoto
Sharing photos over a network with Rendezvous

GarageBand
Editing regions with the GarageBand track editor

Panther
The mysterious world of Keychain Access explained

Photoshop
Learn how to fix photos with the healing brush

Final Cut Pro
Get started with Apple's pro DV editor

* All contents subject to change

ISSUE NINE OF iCREATE ON SALE
15 July 2004

Mac gaming bonanza

Game on!

Who says the Mac is rubbish for games? We reveal everything you ever wanted to know about gaming on the Mac platform but were afraid to ask…

iCreate™

The creative magazine for Mac users

Issue Two
Get the most out of your iPod by reading our complete guide to the iPod and take a step back in time with our detailed look at the illustrious history of the Macintosh platform

Issue Three
Features on Panther and setting up wireless networks with AirPort Extreme, tutorials on turning photos into watercolours in Photoshop and advanced iDVD tricks revealed

Issue Four
Learn how to shoot to thrill in our special digital photography feature and get up to speed fast with Panther in a nine-page special on this exciting new version of the Mac OS

Issue Five
Meet a new generation of iPods and discover how to unlock the hidden secrets of your iPod. Elsewhere, we dish our more OS X advice and show you how to make music on your Mac

Issue Six
Your iLife starts here. We take a close look at all the new programs in the iLife '04 suite including detailed primers on GarageBand and a look at the new features in iPhoto and iDVD.

Issue Seven
Celebrate the tenth anniversary of the Power Mac, get to grips with wireless networking and learn how to put your digital photos on DVD so that you can watch them on your telly.

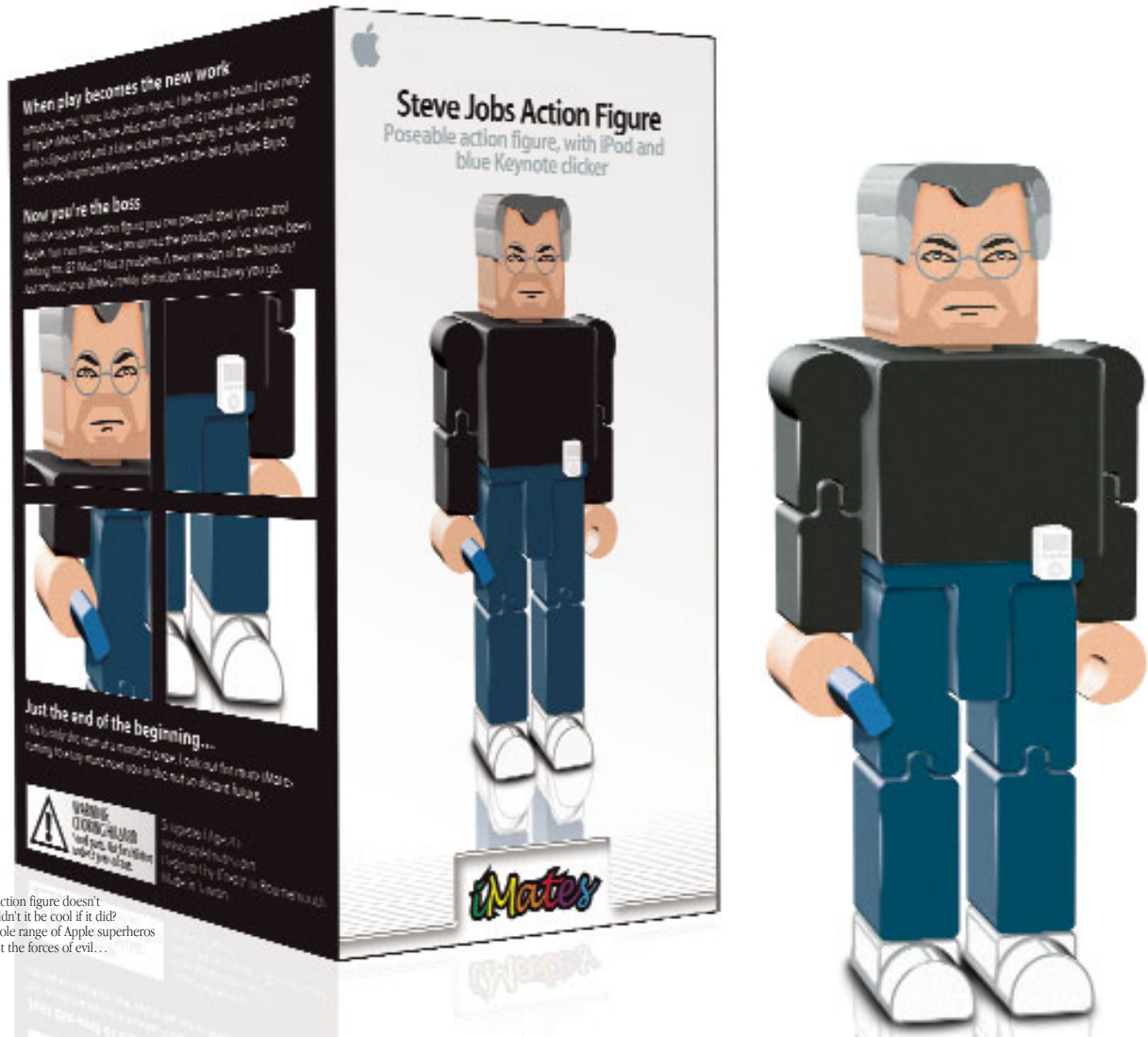
BACK ISSUES

IF YOU SPOT A BACK ISSUE THAT YOU WANT YOU'D BETTER BE QUICK: THEY'RE SELLING OUT FASTER THAN WE CAN TYPE...

HOW TO ORDER

Once you've chosen a back issue you can order by calling our customer service department on the number listed below. All back issues cost £7. This includes a free CD and all postage and packing costs. If the back issue you want is sold out it's worth trying eBay (**www.ebay.co.uk**) because several out of print issues are trading hands at any one time.

Call our hotline now on +44 (0)870 444 8682
Email: icreate@cisubs.co.uk Fax: 01458 271146


When play becomes the new work
Now you're the boss
Just the end of the beginning...
Steve Jobs Action Figure
Poseable action figure, with iPod and blue Keynote clicker
iMates

The Steve Jobs iMate action figure doesn't actually exist, but wouldn't it be cool if it did? You could collect a whole range of Apple superheros and range them against the forces of evil…

Say hello to your new friend

Say hello to the Steve Jobs iMate action figure

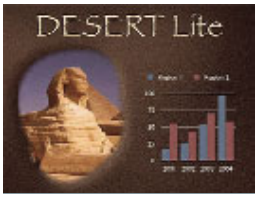
Introducing the first iMate action figure. The Steve Jobs model comes with two accessories – a clip-on iPod and a blue clicker for changing the order of slides during those oh-so important Apple Expo Keynote speeches. With the Steve Jobs action figure it's your turn to control Apple's destiny. Want your iMate to launch a G5 iMac? It's not a problem. Fancy reviving the Newton? Just activate your iMate's reality distortion field and away you go…

iCreate

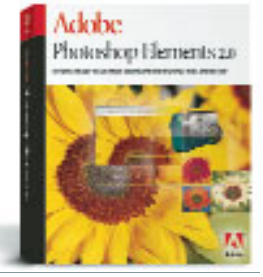
The creative magazine for Mac users

iLIFE POWER TOOLS:

Including 40Mb of free GarageBand Loops and over 70 iMovie plug-ins!



Keynote themes



Photoshop Elements 2.0 (Demo)

Essential utilities

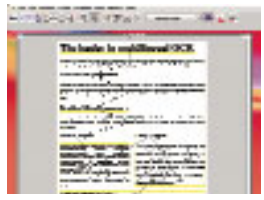
Disc Eight

Worms 3D (Demo)
Readiris Pro 6 (Full software)
Buzz Simplifier 1.1 (Full plug-in)
Free Apple Loops from Bitshift Audio
Safari tools, icons, desktops and more

HOT MAC PROGRAMS:

Full version OCR software and the latest games demos

Worms 3D
(Demo)
Take control of a squadron of worms and use an arsenal of deadly weapons to eliminate your opponents one by one.



Readiris Pro 6.1
(Full version)
Convert your paper-based documents into editable text files with a full version of this top OCR app (OS9 only).

Toy Sight
(Demo)
Got an iSight or a camcorder? Then you're ready to try out one of the most original and unusual Mac games around.

Is your free CD missing?

Please ring +44 (0) 1202 200200 or email subs@paragon.co.uk

"excite, enthuse and inform"
ISSUE 08
£6.00
08
9 771740 278004